

SkateBoarder

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JUNE 1978 VOL. 4, NO. 11 \$1.50

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SKATEBOARDER OF THE YEAR—
Poll Results Inside

INTERVIEW: BOB SKOLDBERG—
On Racing...
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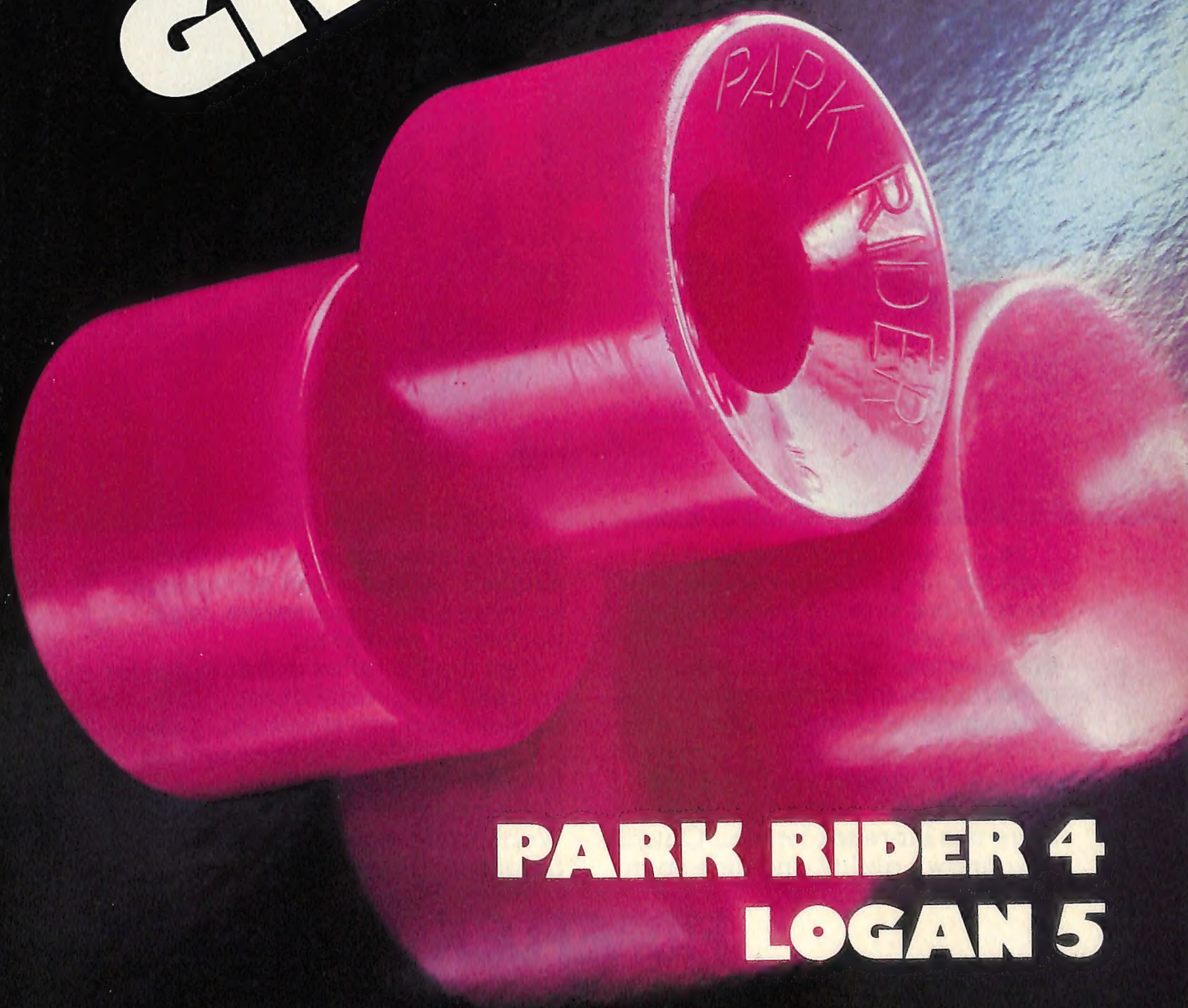
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Footnote: G&S Team members from left to right, Masami Countryman, Bobby Garcia, Chuck Webb and Doug "Pineapple" Saladino.

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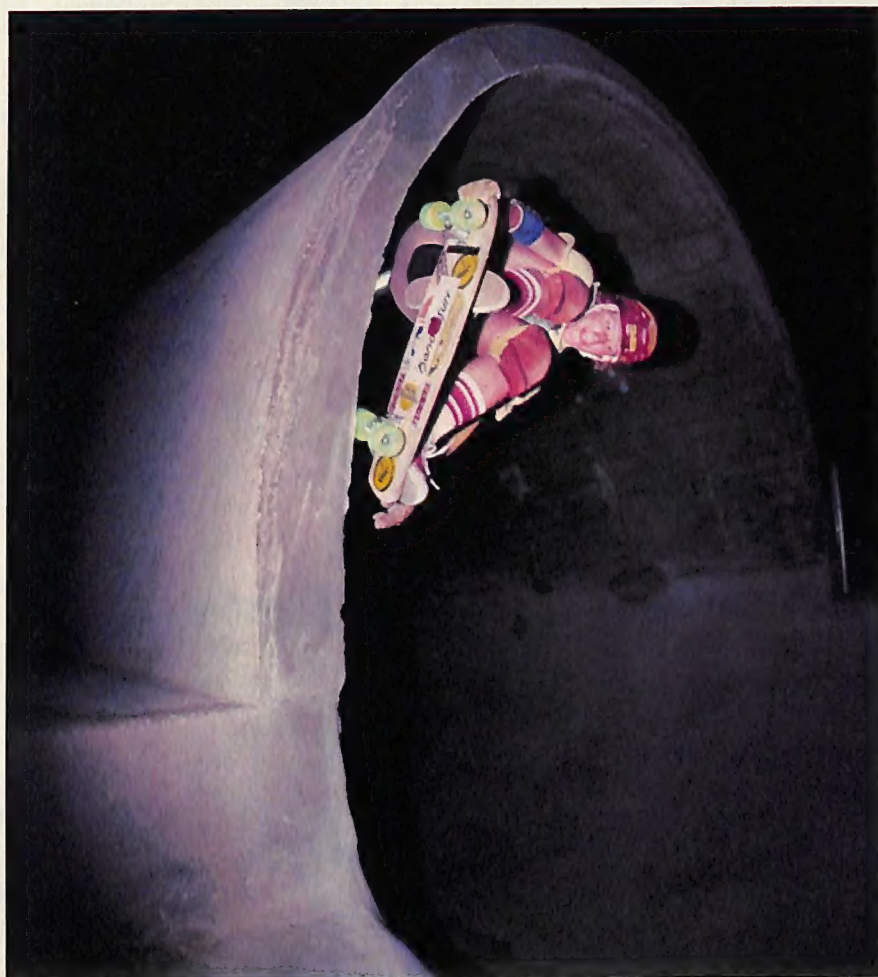
SkateBoarder

VOLUME 4, NUMBER 11

JUNE 1978

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ON THE COVER: Dennis Martinez, turning up the heat just before the Spring Valley Hester Pro with another eye-opening performance. Photo: Jim Goodrich



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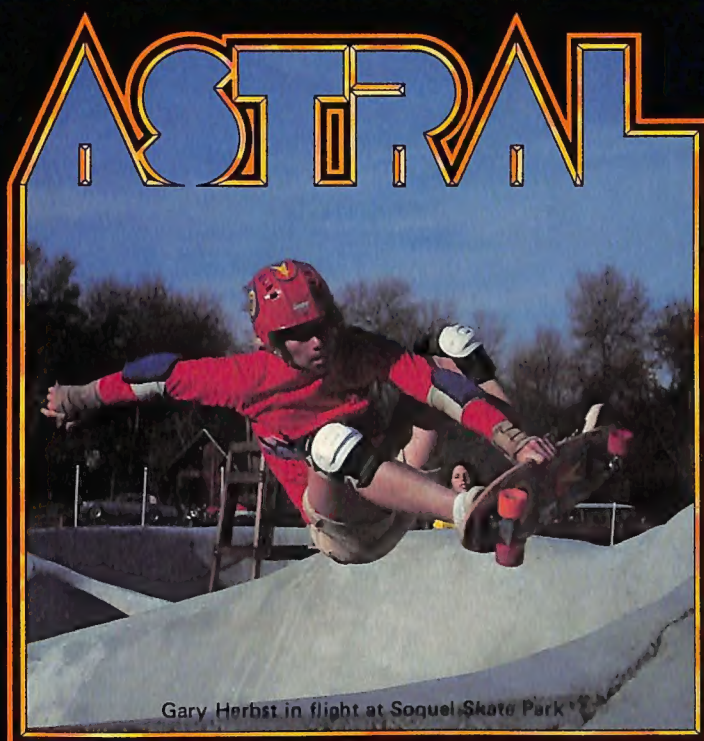
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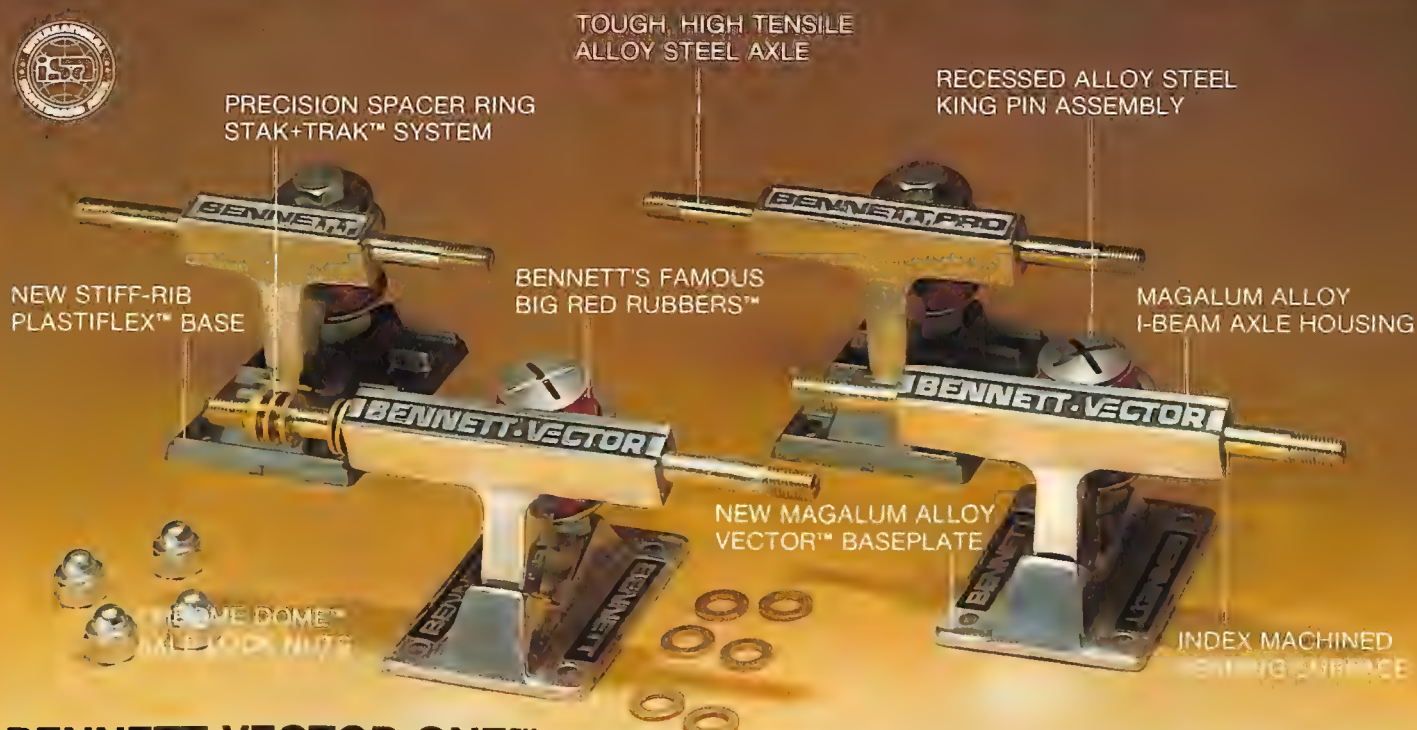
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SKATE POST

FAN FUNK

Hello, I am 14 years old and from the dreaded Val. At least 4 times a month I run away from home to be near the Z-boyz. (I guess you could call me a skate groupie.) I've met all of them only there is one problem: They aren't going for me! (I'm getting my braces off next year.) Maddog will invite me over to his house and there are at least 7 girls waiting for him. Bob Biniak and Jay Adams are stone foxes only Bob calls me "nose" and Jay calls me a jerk. I don't understand cuz I went out with Jerry Valdez. Billy Yuron threw me out of his house once, but I know he likes me. Paul made out with me, he said he didn't mind my braces, he liked me for my mind. They're all great guys and as neat as you expect them to be.

Queenie, Val Burbank, CA

P.S. Shogo doesn't talk to me but Wentzle loves us Vals.

NO OFFENSE

I have an old picture of Tony Alva when he was about 14. He was a real wimp! No offense, Tony.

Greg Robisch, Atlanta, GA

THE GOOD, THE BAD AND THE RAD

Tony Alva is plain bad! Try to find a hotter skater with a better body anywhere! Please have more photos of this super bad rad guy in your magazine.

Sue Tidwell, Colorado Springs, CO

So the Cal. girls think Gregg Weaver and Stacy Peralta are cute.

Well, we have an East Coast heart throb that is much foxier than any Cal. skater. His name is Sean but everybody calls him "Doc." "Gorgeous" should be his middle name! Not only that, he shreds walls, too.

Maureen, Trenton, NJ

I'd like to see a lot more of David Hackett in here. He's not only a hot skateboarder but a fox, too. I get totally stoked

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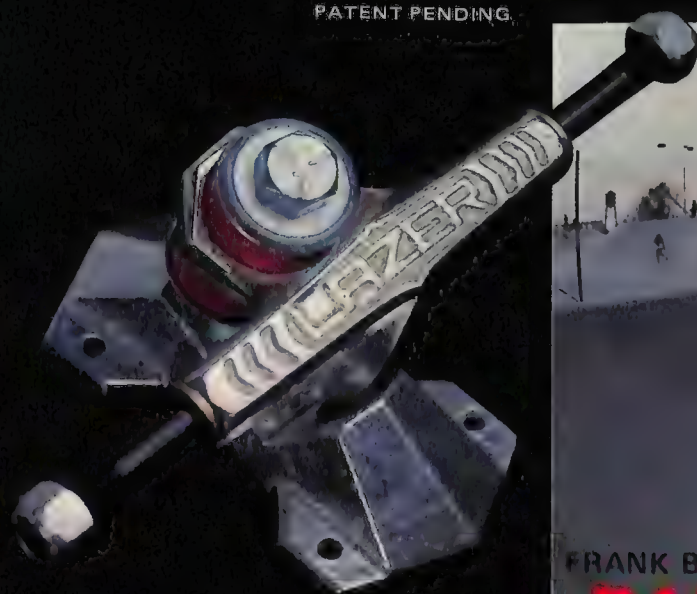
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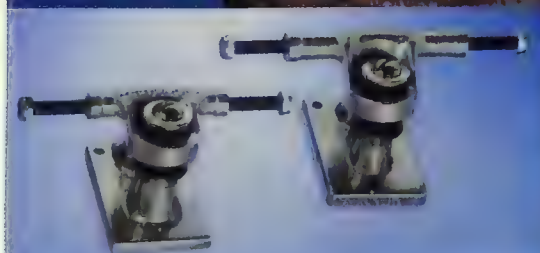


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just watching him and his brother doing aeri-als and riding pools. They're really radical! I'd also like to see more of us girls in the "ultimate magazine."

Nancy, Huntington Beach, CA

ILL LITERATE

Why don't you change the name of Skate Post to "The request line for more pictures and addresses of foxy skaters and illiteracy forum?" As of late, this would suit your column better than "Skate Post." The request part of this title I'm sure you understand because of the recent influx of horny skaters writing letters. The illiteracy part may not as easily be understood as it appears that your staff suffers also from illiteracy for printing this trash. For example, lately I've been reading letters supposedly written by sophisticated skateboarders sounding like a 5 year old kid with a nasal problem. For instance, using "ya" for the much better sounding "you." Also, clipping a letter or 3 off every word—"boardin', mag, skatin' . . . the list of gripes could go on and on forever but I can't.

Kent Duryee, Littlerock, CA

"We prints em like we sees em . . . and that's the truth."—Ed.

FEMININE FORUM

In your last issue, you only had 2 pictures of girls skating vertical. There are some hot girls who ride vertical but never get noticed. I skate pools and bowls and try to get as many girls to skate as I can, but they're all chicken on vert. It's not all that hard! I would like to see some more coverage of girls skating vert, not just freestyle with the same girls.

Girl skater, Smogtown

I just read one of my brother's SKATEBOARDER Magazines with a Tony Alva interview. I really liked it, especially when he said, "I respect girls who get into skating 'cause they have to go out and compete with the best guys just to be able to skate." Well, when my friends and I go to skate parks or pools or banks or anywhere, there are always some goony guys beefing us and thinking they are hot when they skate the same or worse than us. Anyway, I would just like to say, "Hey guys, give us girls a chance, 'cause someday we're gonna blow you creeps to Singapore!"

K.K., P.P., B.S., F.Y., Santa Monica, CA

In my neighborhood we have some hot skaters my age. But to them, if you are a girl it's un-cas to skate. I do anyway, but I'm not good. I live right by a park, close enough to walk to, but if I went I would be embarrassed. I guess I should just try anyway. They wouldn't care, it's just that they are afraid we will be better than them, that's all.

C.S., Southern California

There's a lot of talent in us girls out here waiting to be discovered. Us girls are hanging in there. Ya just got to find us.

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photo: Medeiros Soquel Skatepark



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some hot ideas on skateboards and accessories. Could you tell me some firms who need ideas?

Herb Norman, Suffolk, VA

"Everyone wants good ideas ... so you should be sure to patent yours before sharing them. Once you are protected, contact the manufacturers who put out similar equipment to what you have in mind. Most of the ads include the manufacturer's address."—Ed.

In Volume 4 #7 there is a picture of Cary Cooper. Then, in Volume 4 #9 there is a picture of Kerry Cooper. Could you please tell me if it's Cary or Kerry? Of course, she's a fox!

Frogman, Springfield, IL

"Both pics are the one and only Kerry."—Ed.

My friend and I are having a slight disagreement about something and I'm sure you can help. Which is "backside" and which is "frontside?" I believe it is the surfers who started this. I know there are a lot of skaters who don't agree on this point, so I thought I'd write in so everyone can see the truth.

J. Martinez, Yucaipa, CA

"Approaching a bank, if your face is towards the bank the turn would be called a frontside; for a backside turn, your back is towards the bank."—Ed.

We skaters in Arcadia, Florida are thinking about starting a team, so we would like to have some info on teams. Please hurry.

The Skatebirds Team, Arcadia, FL

"I suggest you consult your local Y.M.C.A., Boy Scouts, school recreation department, etc. for organizational information. You should also write the I.S.A. at 711 W. 17th St. #E-7, Costa Mesa, CA 92627."—Ed.

I was just reading an old issue of SKATEBOARDER and I came to the article about Skitch Hitchcock's fiberglass wave. I noticed they were talking about "the late Jim Freeman." What happened to Jim Freeman?

unsigned

"Jim was killed in a helicopter crash while scouting film locations in the Sierras last year. We all miss him."—Ed.

I was looking through your latest issue and noticed a picture of Chris Yandall in some ad for an Eastern Distributor. I thought he wasn't living anymore or something. If he's still around, how come you don't use any more hot shots of him? If I were you, I'd put him back on the cover.

Derek Andrews

"Chris is alive and well, living in Michigan. He tells us he's devoting most of his time to design efforts now."—Ed.

OLYMPIMANIA

I would like to know if skateboarding is going to make it to the Olympics in 1980. It would be a great challenge.

Fabiana Duclos

"Rumor has it that the I.S.A. is arranging conferences with the Olympic Com-

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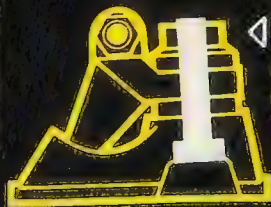
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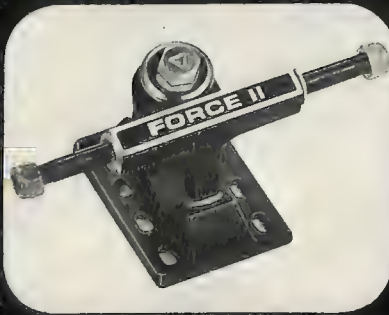


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mittee to organize skateboarding competition on a national level. Who knows what tomorrow may bring?"—Ed.

We have been hoping that skateboarding will be a part of the 1984 Olympics. Unfortunately, just hoping or wishing will not do the job. Here at New Mexico Tech, we've organized a club to promote skateboarding as a safe and serious sport to help it on its way to general acceptance. Many people still label our sport as a curiosity or fad, and we believe that establishing skateboarding as a serious sport is the key to induction to the Olympics. We also feel that intercollegiate competition is the best way to get the sport accepted. We realize that the NCAA ignores the sport at this time, but nobody said the fight was going to be easy. One example occurred when the slalom event at Akron covered by ABC sports was introduced as a "fad." We were outraged! We urge any and all college students who read this letter to organize and host a competition. With enough intercollegiate competition, the NCAA will have to start taking us seriously. Our associations should be pressuring the NCAA. We believe that amateur skaters are the most important to the future of the sport and would like to praise those skaters who choose to remain amateur and refrain from turning pro.

Manfred's Raiders Skateboard Club,
New Mexico Tech, Socorro, NM

FEEDBACK

I think you made a big mistake interviewing Bobby Piercy. He's got to be screwed up in the head if he thinks people who skate and don't surf don't have any background. That's like saying people who don't have a pool can't swim.

A gooney inland boy, Sidney, IL

I would like to thank you for the great info you put in your editorial letter, "Safety—A Growing Problem." Surely it will help to settle a lot of conflict over this matter. I have seen many articles criticizing the sport as being "dangerous," though I noticed that most of the people injured weren't wearing safety gear or riding cautiously. Thanks a million.

Sandy Ascher, Versailles, KY

In reference to the letter in reference to Bob Biniak's interview: We hear that celery and avocado drinks have been decriminalized in the state of California.

The Doobie Brothers, Mercer Island, WA


Jus' like to tell ya I made myself 100 big uns cuz you rascals printed my letter about Elmer. Thanx again, and destroy all music.

John Delgiudice, Tenafly, NJ

"You're welcome. Now, where's Elmer?"—Ed.

I would like to thank Guy Motil for his article, "A Florida Travel Adventure." I think it's about time the hot skaters and parks Florida is producing got some publicity.

Chris Pappas, Miami, FL



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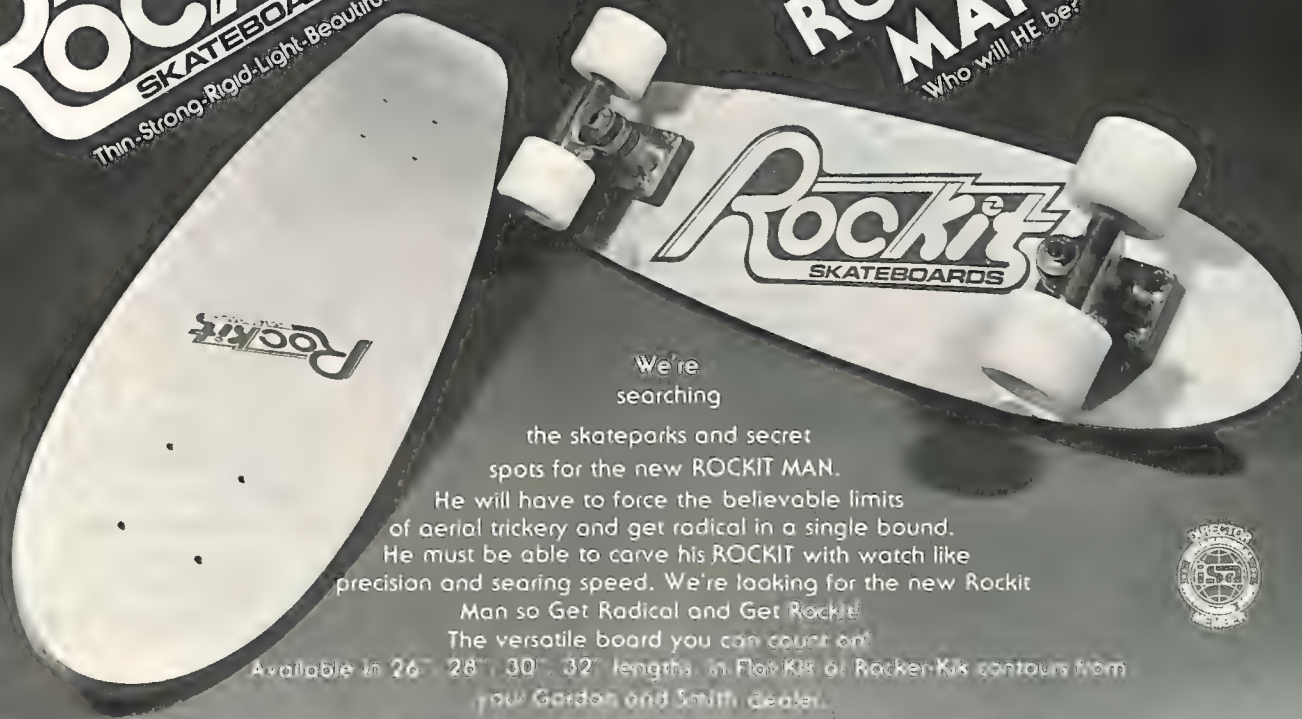
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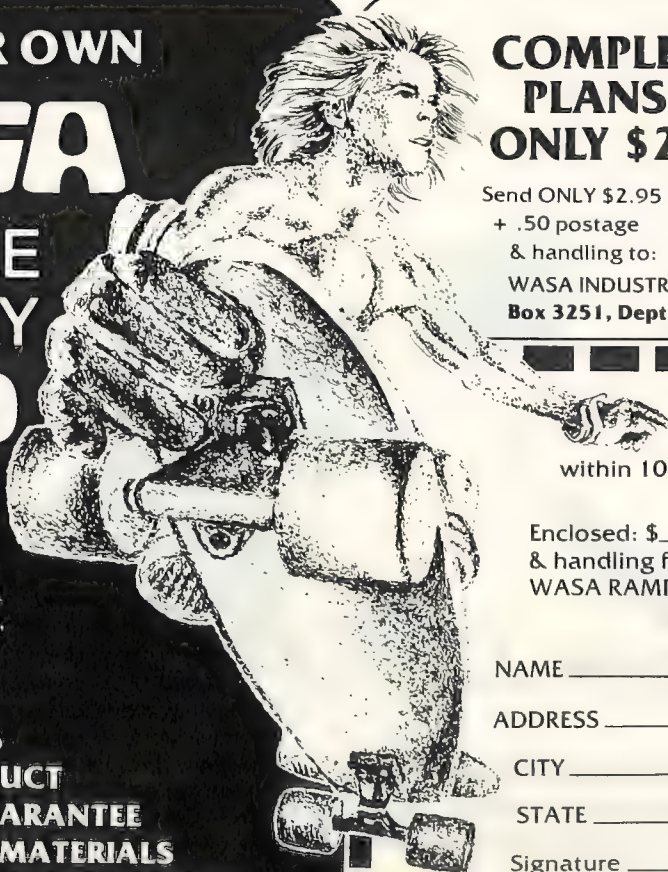
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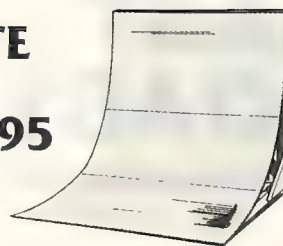
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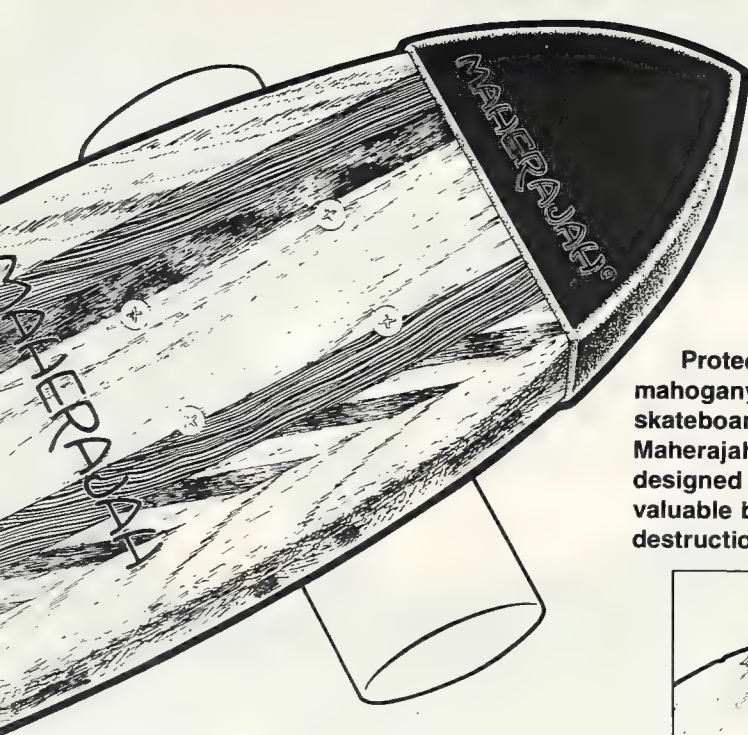
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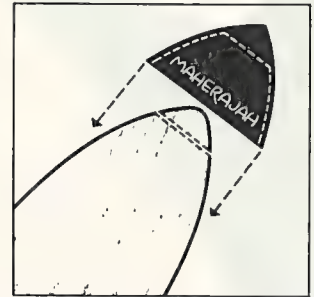
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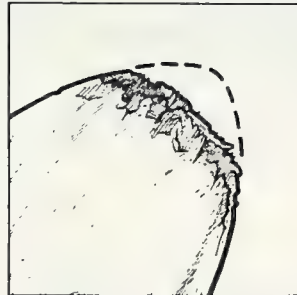
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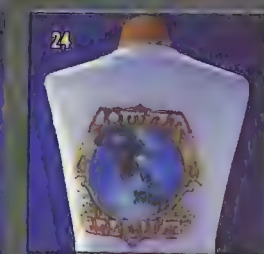
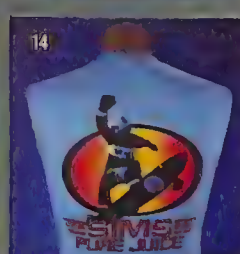
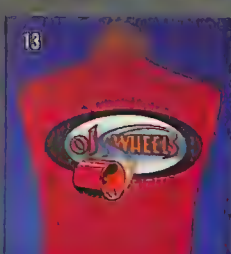
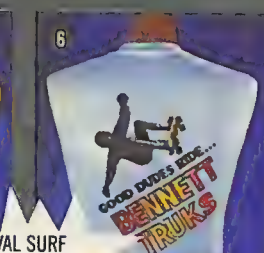
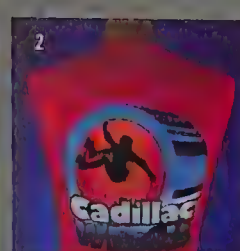
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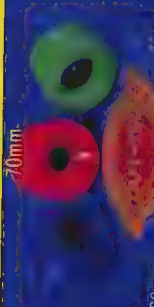
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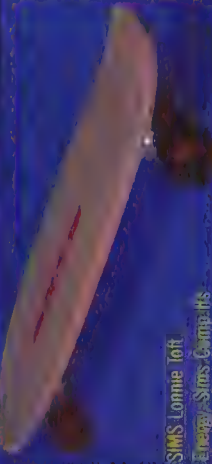
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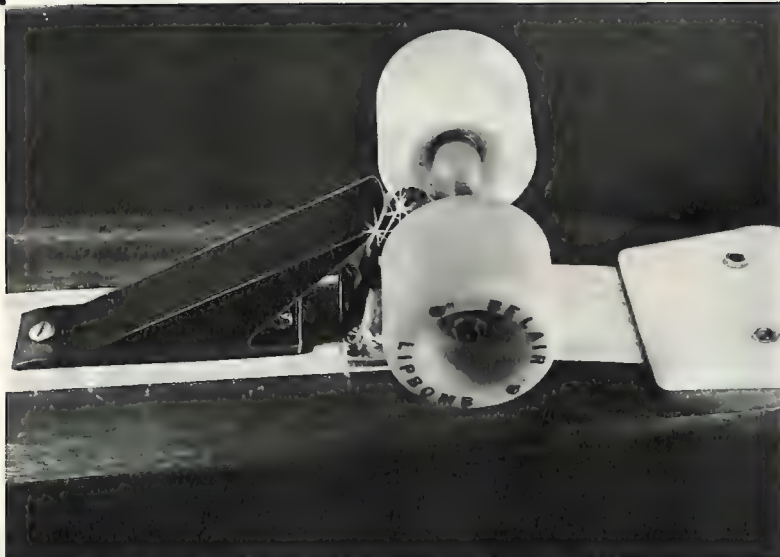
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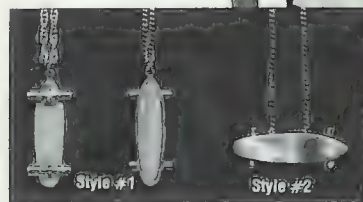
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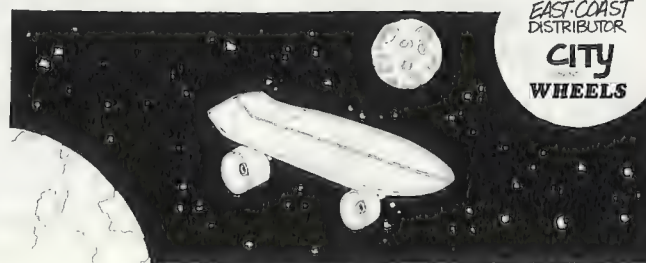
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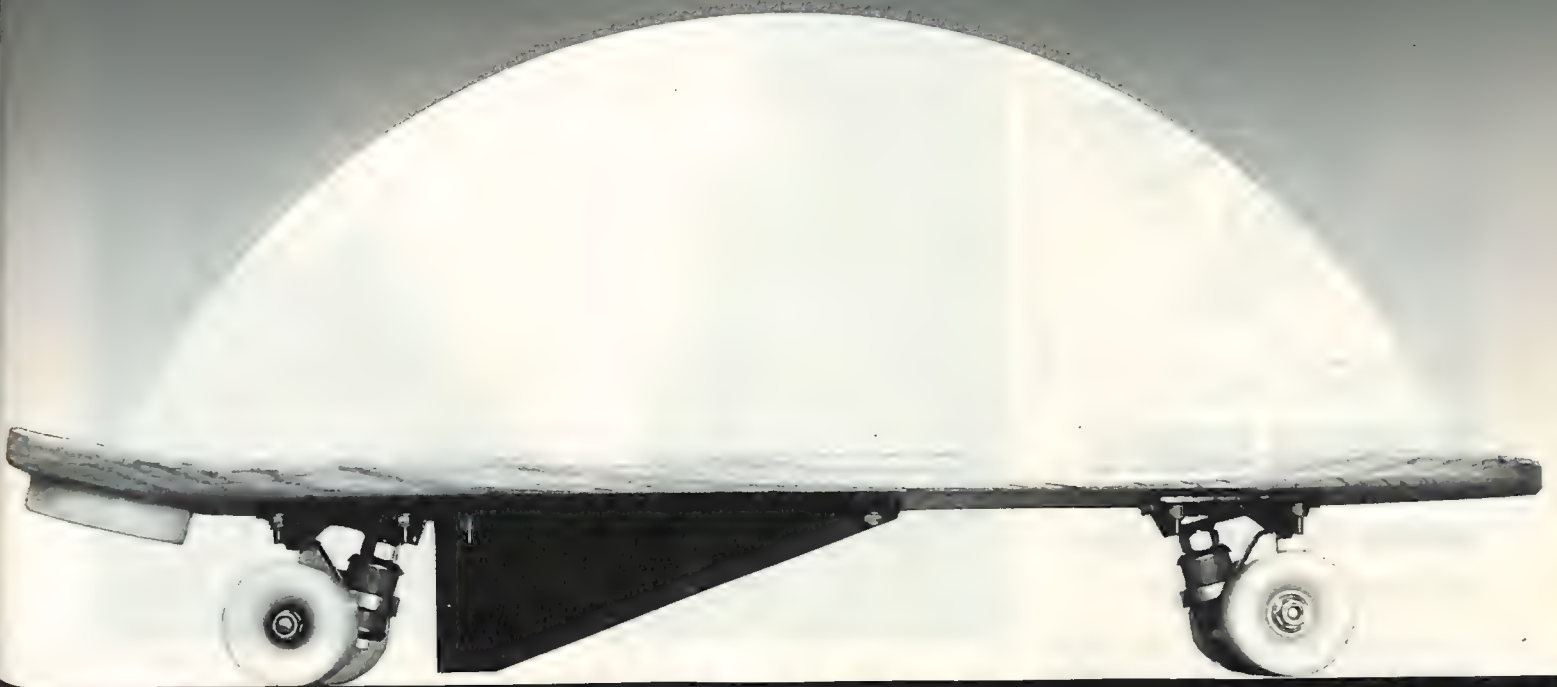
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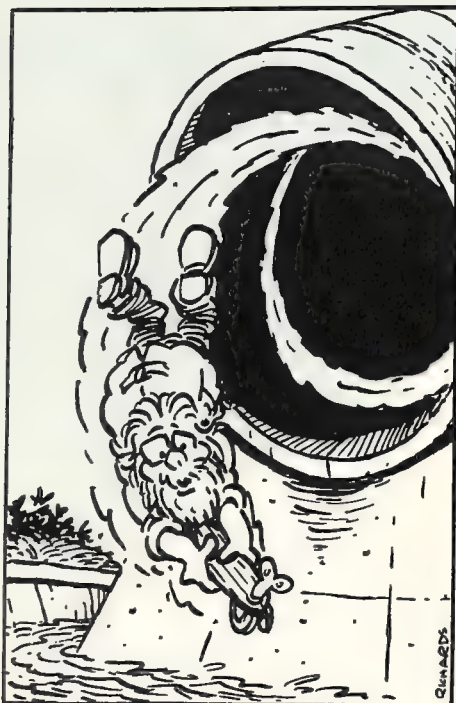
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SKATE SAFE

WARM UP EXERCISES

by Curtis Hesselgrave

Last month, we dealt with exercises designed to limber the body. This month, we'll discuss warm up exercises, routines designed to prepare the body to work out. Since skateboarding is an activity that takes a lot of physical action, your body needs to be warmed up before the action starts in order to increase performance and prevent injuries.

As we saw last time, muscles work by contracting. In vigorous exercise, muscles perform many contractions per minute and, consequently, are full of blood. The blood is bringing the nutrients the muscle needs to work and carrying away the waste products. During normal activity or when resting, the muscles have much less blood in them. To make a smooth transition from normal activity to vigorous exercise you need a sequence of exercises that fill the muscles with blood and warm them up.

The exercises we'll use warm up the body in the four major directions that we talked about last time. There are also some special exercises that work on the legs. These should be performed at a moderate pace, starting with the ones that stretch the whole body then proceeding to specific areas.

I: Full Body Stretch.

A. Reach down and grasp your ankles. Pull your head as close to your knees as possible.

B. Stretch your arms over your head and arch backwards. Tighten the muscles in your butt to keep balance. Repeat 10 times.



Head-Knee

II: Head-Knee

A. Reach down and grasp your ankles. Pull your head down as close to your knees as possible. Try to lay your chest flat on your thighs.

B. Bend your knees and lower your butt as far as you can, keeping your head on your knees and chest on your thighs.

C. Straighten the knees and lift the butt until your legs are straight, still keeping your head and chest against your legs. The lower you can get in the bend (B), the better this exercise works.

Repeat 10 to 15 times.

III: Trunk Rotation

A. Stand with hands on hips.

B. Bend forward from the waist as far as you can.

C. Now (from position B) bend sideways to the right.

D. Arch backwards.

E. Bend to the left side.

F. Bend forward again.

Do this smoothly in large circles. Circle right 10 times then left 10 times.

IV: Triangle Stretch

A. Stand with legs spread wide, arms outstretched to the sides.

B. Touch your left toes with your right hand, then your right toes with your left

hand.

Be sure to keep your knees locked. For additional exercise, straighten your trunk between each toe-touch. Repeat 10 times to each side.

V: Body Twist

A. Stand with legs spread wide and arms outstretched to the sides.

B. Twist your shoulders and arms left then right in easy, rhythmic motion. Repeat 10 times each side.

VI: Arm Swing

A. Stand with feet shoulder-width apart, both arms raised over your head.

B. Swing your arms in large circles from the shoulders. First do inward circles, then outward circles. Repeat 10 times in each direction.

VI: Hip Loosening

A. Stand with both legs wide apart.

B. Bend your right knee as much as possible, keeping your left knee straight and both feet on the floor.

C. Begin bending the left knee and drawing the body across toward the left foot—let the right knee straighten.

Go back and forth about 10 times. Try to keep your feet flat on the floor.

Now you're ready to skate . . . safely!



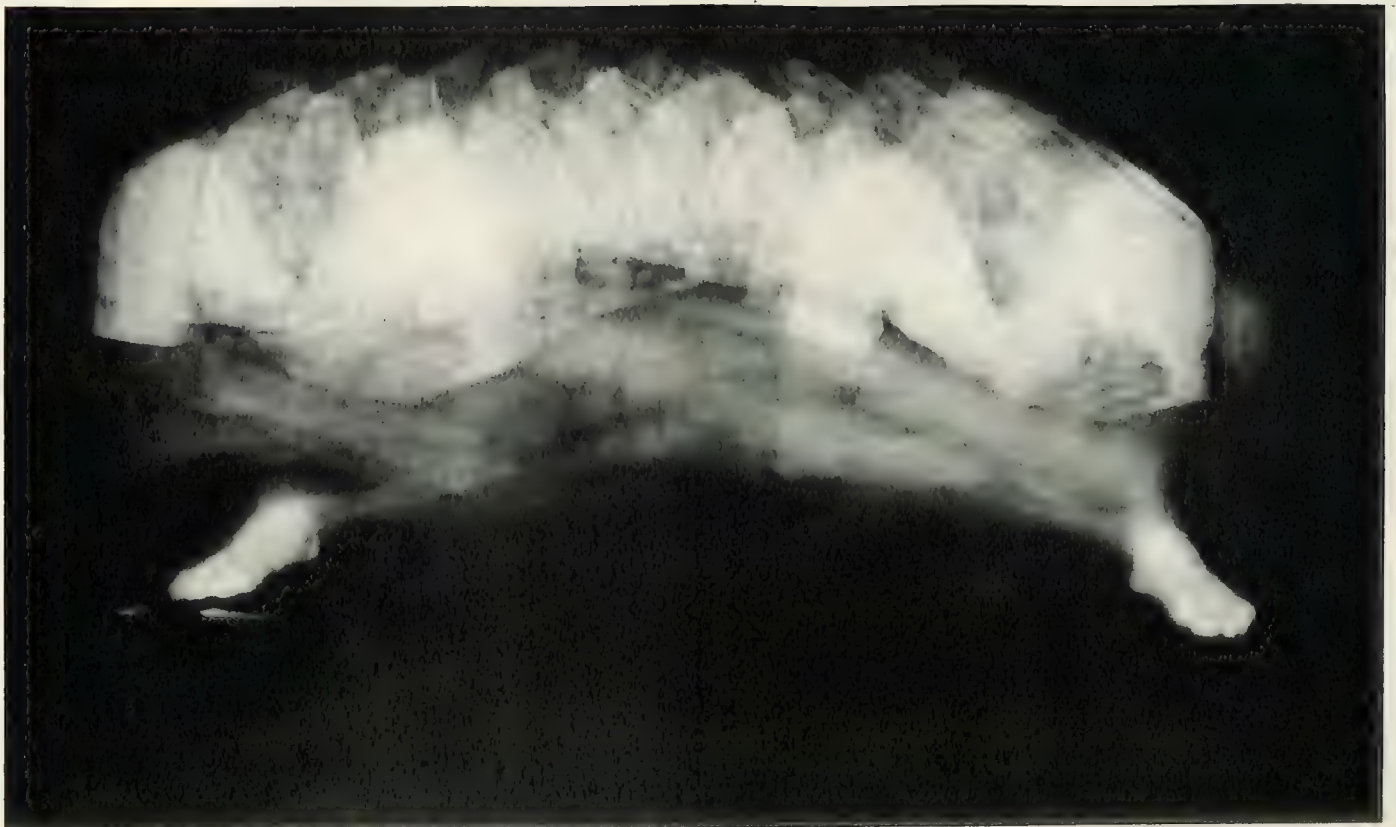


Arm Swing



Full Body Stretch

Hip Loosening



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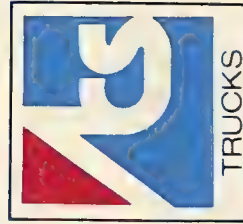
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SKATE TIPS

THE BACKSIDE AERIAL

By Doug "Pineapple"
Saladino

Many variations of aerials are being performed today. The most common aerial is the frontside; but lately the backside aerial is being attempted and mastered by many people. This is one of the most difficult maneuvers in today's skating because of the chance you take of getting your board hung up on the top of the bowl as you come down.

HOW IT'S DONE

The way to learn this maneuver is to do a tail block. When doing this, grab the side of the rail instead of the nose of your board. When tapping the tail, pull the board up and close into your body. When you're in the air and coming down, make sure you're below the lip then let the board out slightly. After learning the basics of the backside aerial, throw your own style into it. When going for lots of air, make sure you ride straight out at a slight angle because (if you're going too straight out) you might not be able to turn the board in the air. The number one key to this trick is to let the board out below the lip when coming down. Don't lose your concentration in the air or you'll get hung up. Once you've learned these steps, you will have mastered the backside aerial.



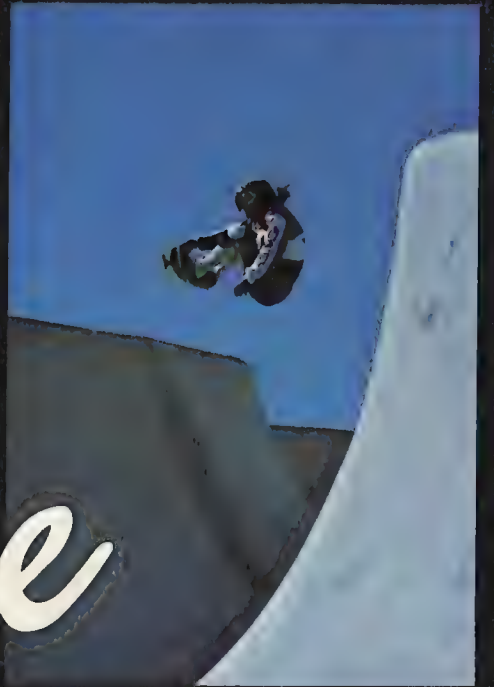
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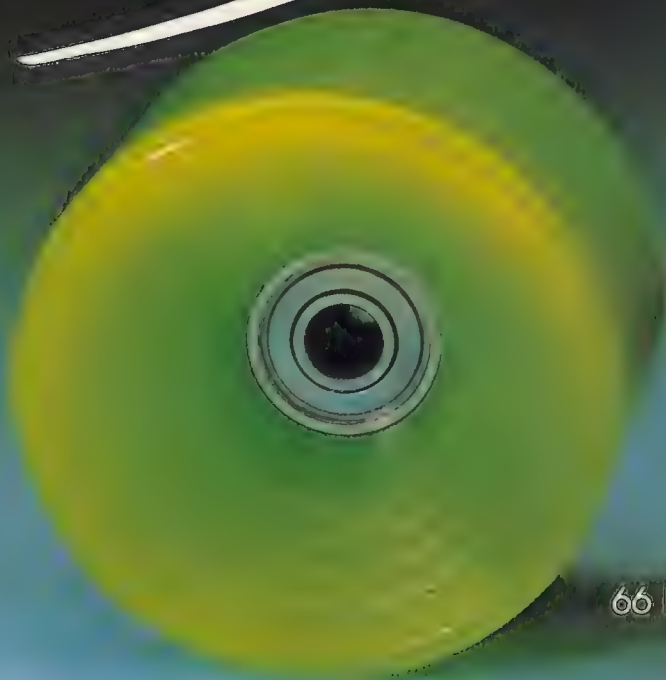
Steve Cathey on white YoYo's, ACS580's and the G&S KT430 classic.
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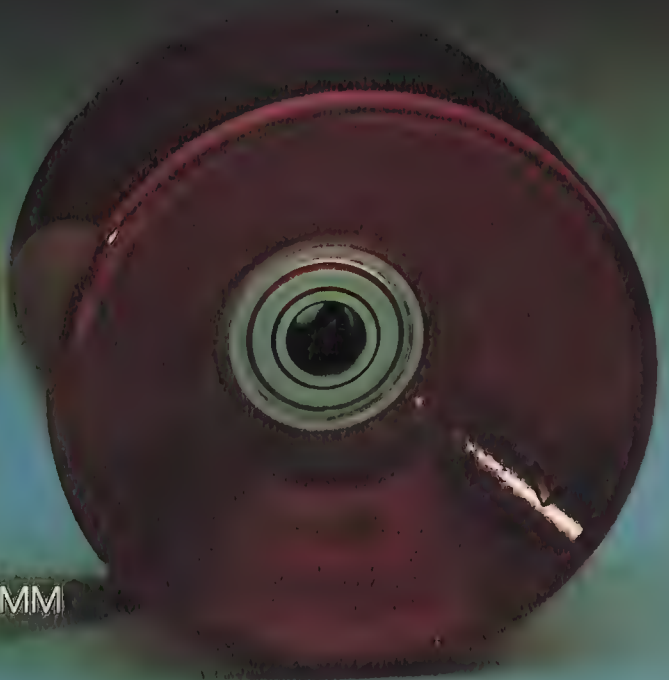
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Assistant to the Producer PAUL GROSS • Photographed by HAL JEPSEN, CRAIG HALLEY • Edited by JOHN O'CONNOR
Intergalactic Contest Animation By ARNIE WONG • Clay Animation JULIAN PENA, MIKE MCKINNEY



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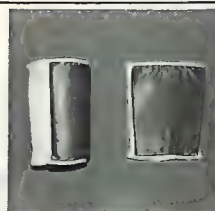
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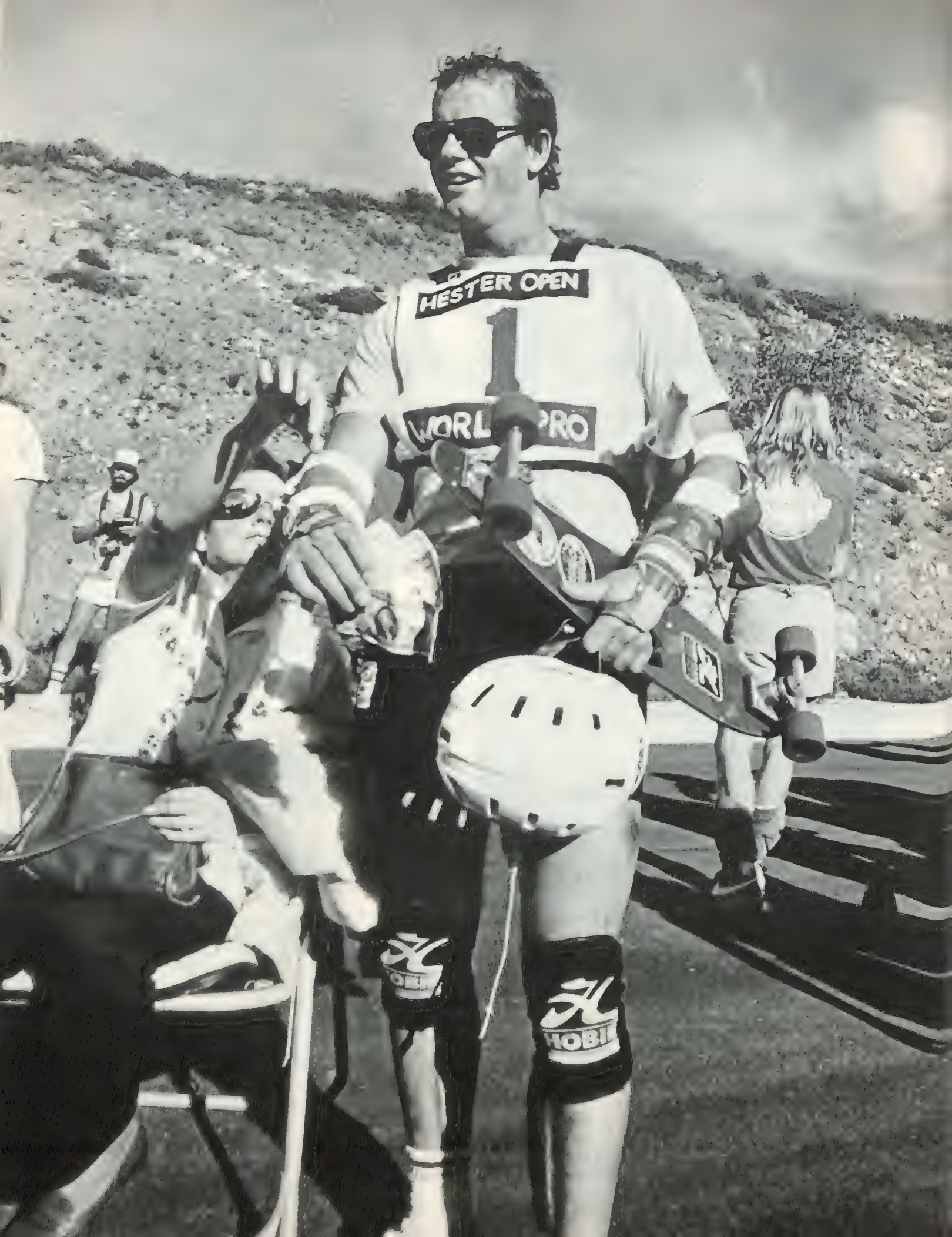
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Bob Skoldberg

by Warren Bolster

It's unfortunate that this month's interview arrives so long after its subject's success, for certainly Bob Skoldberg is, and has been, more deserving of it for some time. However, in one way, it's a good time for the sport itself as, in the last few years, Bob Skoldberg has accomplished, witnessed and aided its expansion worldwide and his prospective provides the intelligent, responsible attitude that now needs to be heard more than ever if this growth is to continue. Actions do speak louder than words alone—but then Bob has never been lacking in either category, or in any category, for that matter.

Having been present that first day at La Costa when Henry Hester brought Bob (his girlfriend's brother) up to race, I've had a chance to witness the emergence of one of the sport's truly remarkable dynasties, as Bob was instantly successful and, in retrospect, the slalom racing on Sundays changed shape from that day; Bob went on to become the most consistent of all racers, earning him the appropriate name-tag, "Mr. La Costa." It should come as no surprise that Bob won the recent Hester Pro Giant Slalom race at La Costa against the best in the business.

Further examination of all the people who have found success in the sport reveals Hester and Skoldberg to be two of an unfortunately small group of professionals who have actually given back more than they've gained. Their genuine interest in skateboarding's future cannot be doubted. It's to Henry's credit that he brought this smiling threat to La Costa and maintained the relationship, although he surely knew even then the threat Bob represented. So few have continued to stoke the fire by maintaining this original essential spirit.

The sharing of wisdom and inspiration is its own reward—of course, the 75/25 percent split of the winner's purse as reported in the past didn't hurt, either. This interview only served to further

support my own personal belief that doing what you think is right is the only real value worth your time. You can't explain it directly or pin a price tag on it, although you're likely to realize success as an indirect result, as anything rare is worth money—and such genuine human qualities are very rare. Our young readers may think it's a turn-off, but it's a truth and a quality Bob has that demands more than just a superficial comment

The late arrival of this interview with Bob, one of the most all-around skaters in the sport, has undoubtedly caused him the comparatively low position in our recent reader Poll and created an unfortunate situation beyond his control, a situation contrary to that which he alone can control. Consider what he can and has done on his own; Bob has probably won, placed, earned, helped and, incidentally, smiled as much as anyone in the sport. And while I feel that the Poll chose an exceptionally amazing group and order (particularly concerning the top five), Bob's 49th rating shouldn't serve as an indication of his real importance. It was, after all, just a popularity poll. Undoubtedly, if our readers had had a chance to know Bob as well as an interview would allow—or as even a brief acquaintance would tell—things would have been a lot different. (Tough luck, Gramps, maybe next year.)

This interview, the longest I've ever done, was distilled from 78 typed pages of tape transcriptions (of which less than one-fourth will be used), not to mention more pages of scribbled introduction (which prompted Mary Horowitz to comment inarguably that I "should have been a doctor.") I'm only doing it because Bob, given a choice of those available requested it against my own

recommendation. I knew it would be an extreme burden on a schedule that's already spread too thin, and a greater responsibility, still, to do him justice. I think that, in many ways, I've failed to achieve that justice as the aspect of Bob's personality revealed here is the rarely seen serious side, a stark contrast to the one you'd meet or even hang around with, as Skoldberg is a classic character, a guaranteed good time. You might say he's got an instinctive knack for dealing with every imaginable situation—a lot like Weaver, but more outgoing—sort of like the Mellow Cat who always seems to leave you smiling. Always a constant source of loose energy, Bob reflects an overwhelming confidence illustrated by the help that he'll offer—even to the competition. As competitive a person as you'll ever meet, Bob enjoys any challenge, and every opportunity, and any game usually ends with him begging for "just one more." Heck, Bob would even bet on the time that it would take an ant to travel from wall to wall!

The interview took two weeks to conduct and over-the-table exchanges weren't all of the work variety—and the pool table and table tennis confrontations were witness to the same Skoldberg success. Frankly, I'm glad the interview didn't take any longer—I couldn't have afforded it! Now I know why he never seems to get upset about losing . . . he rarely does!

The last taping was conducted at Bob's new house, in a quiet residential neighborhood, closer to work than his old La Jolla stomping grounds and tastefully, and comfortably, decorated by his girlfriend, Gloria, a talented artist and sculptor. (The sale of a recent piece of art resulted in a new guitar for ol' Skoldberg.) Arriving at Bob's house revealed its location to be at the intersection of the streets, Glorietta and Calle Granador, which, as he's quick to translate from Spanish, mean "Gloria" and, appropriately, "street of the champion."

Bob Skoldberg:



Showing the Swiss some slalom for a change. Photo: Ruiz

LET'S START WITH A PERSONAL HISTORY.

I first got involved in skateboarding a long time ago. I was 14 years old and was riding an old wooden board, maybe the first original Hobie with clay wheels. To make a long story short, I kind of faded out of that and got more involved in surfing. When I was in high school I was still skating once in a while, just staying with it because I enjoyed going out on the sidewalk and messing around a little bit. Before I went to Sonoma State (near San Francisco), a friend of mine, Steve Menas (an avid surfer and skateboarder from La Jolla) made me my first custom fiberglass board. It was kind of like a pin gun type and I got into riding it up in Sonoma. Nobody was really into skateboarding up there, you know; everyone was into hiking boots and vegetable gardens, so it kind of blew them away. I was skateboarding all over campus and it just seemed out of place. Then, after I graduated from college—all this time I'd known Henry Hester for 4 or 5 years—I said, "Henry, check out my new board." "No, I'm not into it," he'd say; I couldn't even get the guy to try a skateboard. Henry was probably much more into surfing than I was; he was darned good, ripping up the shores, and he'd been on a surf team. I can surf o.k. but I don't rip it up. Anyway, right after I graduated in '74, Steve (the guy who made the skateboard) and I took a trip abroad. I came back after 3 months and got blown away! Henry had been going with my sister all this time; and when I came back he said, "Bob, you won't believe this, but I'm really into skateboarding and I want you to come up to La Costa with me this weekend." Here he was, he had competed in one contest (Steve's South Bay) and he'd done really good, but a question in the timing or something had screwed him up and he didn't place. I said, "Hey, I don't have a good board." So I went right down to P.B. Surf Shop and bought a pultruded Bahne skateboard for half price from Chris Yandall. Henry said, "This is my friend, Bob, and he wants to come up to the weekend races," so I got the board for half price. The weekend comes and I go up to La Costa and here were all these guys

from the Logans on through the up-and-coming freestyle people of that time. But most of all, it was about 90% slalom and here were all these guys burning through cones. Henry says, "This is what I've been doing—slalom racing." I was amazed! "Henry," I said, "after all these years, I don't believe it. You'd never get on a board and now here you are getting into slalom! I'll show ya!" It kind of fired up my competitive attitude; it was more of a personal thing with him than anything else. I was upset cuz I'd tried to talk him into it for a year or two and could never get him on a board. So I hopped on the course and everybody from Denis Shufeldt to Bruce and Brian Logan—*everybody*—was slalom skateboarding. Chris Yandall and all the original slalom racers, all the boys were up there racing. So I hopped on the course that day and everybody was slightly impressed. I didn't think too much of it, but I was burning through the cones on a Bahne; I think I got maybe third or so. But everybody went, "Hey, this guy's not bad." So I said, "Henry, how'd I do?" He said, "Not bad." I felt I had done pretty good; all my life I've been a pretty competitive guy when it comes to anything. I'm into all different sorts of sports, ping pong (laughter), skiing . . . I've been skiing since about '71 or '72. Henry and I ski together. I ski pretty good, nice and smooth, but I don't rip the bumps or anything like that. I'm not too bad— I hold my own on skis. My attitude is competitive whether it's skateboarding, softball, ping pong, skiing . . . I've organized a couple of first place softball teams in San Diego (I love softball). I'm just a fierce, no quit guy when it comes to competition. My endurance, thought and strength all come into play. It boils down to one thing: I hate to lose!

IT SEEMS YOU'RE A PRETTY HAPPY-GO-LUCKY GUY, YET YOU TAKE YOUR SPORTS SO SERIOUSLY. STILL, IT DOESN'T COME OUT IN ANY NEGATIVE WAY. IT SEEMS TO BE A DIFFICULT CONFLICT OF INTEREST.

I know exactly what you mean. I'm a pretty amiable guy and I get along with most people, I make friends easily and I like most people. I try to keep my com-

petitive attitude where it has a place, like when I'm racing; that's where the attitude comes out. It sort of circumvents a lot of my other activities, like with friends, with women. All my life I've been a sort of competitive guy. I have a lot of casual friends and sometimes I get criticized for being overly competitive. I really try not to be that way, though I've had that strong competitive desire from when I was a little guy—I was real small in high school and it just got instilled in me somehow. I graduated high school at 5'2", 90 lbs. The reason I was outgoing was because I had to be, I was always being picked on. Now, I'm 5'10", 165 lbs.

DID THAT HAPPEN OVERNIGHT?

Pretty much. My first year in college, I grew about 7".

WERE YOU INTO HIGH SCHOOL AND COLLEGE SPORTS?

Not too much because my size was limiting; but I was tough. I just didn't have the brawn and strength a lot of other guys had. Now, I'm more of a man than I was in high school. When everybody else was 5'7", 5'8" and 150-160 lbs., I was wrestling at 90 lbs. in the twelfth grade. I had to sit on a little cushion to learn to drive. I played all-star little league, but I was the smallest guy. I played all-star pony league, too. But when it came to size and the ability to throw or hit the ball, I just didn't have the size. My dad was 6'4" but I turned out a little bit small. Somehow or another, that size thing stayed with me. Now that I've got the size and strength and endurance, I excel. Some things, like giant slalom, take a lot of strength and expertise; you don't just zip through cones and that's it. You combine a lot of endurance, strength, planning and so on. I try to stay in physical condition; I can go out and run a mile in 5 minutes and 20 seconds tomorrow, if I feel like it, cuz of my endurance and strength.

WHAT PART DOES STRENGTH PLAY IN GIANT SLALOM?

Starting out with the basics, in most of the giant slalom competitions we've had, it entails a lot; it's a complete activity. In other words, from the practice runs on, you're skating down huge hills and walking up—for example, Akron, or

even La Costa (where I "cut my teeth"), it's a big hill. You've got to hoof it all day long, back and forth, back and forth. You get in shape a little bit that way! As far as actually riding the course, for me, whenever I get tired and feel a little bit weak, my legs are the first to go. You feel your knees get a little bit weak (as a lot of bowl riders find out these days); when you go from a field of 32 to 16 to 8 to 4, a lot has to do with endurance and strength. For example, when you push off a giant slalom (since the start is very important), you've got to muster every last bit of energy to book it from the start. If it's a push start, your legs come into play; if it's a gate start, you've got to yank yourself out of the gate. After a day goes by, you really *feel*, say, that night of partying or that you didn't swim or surf enough or do whatever you're into; you acutely feel your physical condition. When you look around you, these guys are going for the money, everybody's trying. When you get down to the semifinals or the finals, you just have to muster every little bit of strength you have. We saw it in bowl riding competition at Spring Valley—it blew me away, cuz I can slalom all day long; but after two runs in a pool, I'm dog tired! This comes into play in giant slalom as you move through the heats, even in the beginning. When you go through a course of 40 cones, you're pretty tired at the end, you're weighting, unweighting, driving, pumping, using your legs, flailing your arms; every physical attribute you have is working to get your ass from that start to that finish as fast as possible. When hundredths of a second make the difference between first, second, third and fourth, every little bit counts. You just put everything you have into it.

HOW MUCH DOES THE MENTAL ASPECT COUNT TO YOU PERSONALLY? IS THAT AS IMPORTANT TO YOU AS IT IS TO, SAY, HENRY?

Well, you know how important I think the physical is. I think the mental attitude is extremely important as well. Personally, I think my mental attitude is that I can win, I think positively—as does probably every racer around. You can never win if, somewhere deep down, you don't *think* you can win. I don't kid myself; I get myself psyched



"I say, really, old chap, you don't expect us to skate again already, do you?" Photo: Ruiz



up. That's part of my mental conditioning. I go, "I'm going to win this race, I know I can beat those guys."

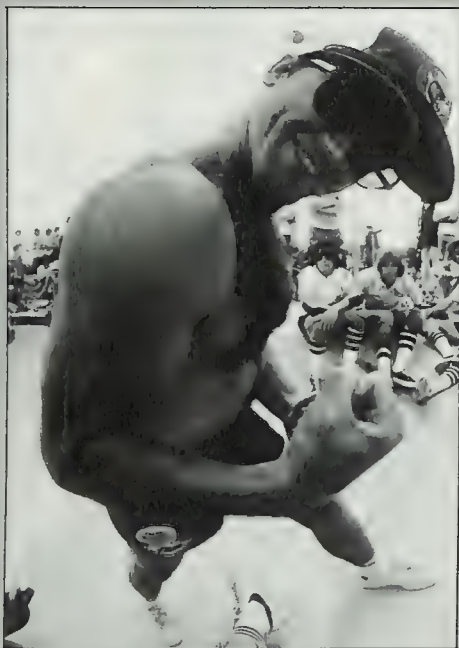
HAVE YOU ALWAYS BEEN THIS CONFIDENT OR IS THIS NEW-FOUND CONFIDENCE? WINNING ALWAYS REINFORCES ONE'S CONFIDENCE.

As far as my ability to win in slalom racing, downhill or cross-country, most of the time I can win (unless the race is geared for another racer). Over the years I haven't been too excellent in tight slalom; my specialties have always been giant slalom and downhill. My confidence or winning attitude has probably been more developed in skateboarding than anything else I do. Sometimes, when I play softball competitively, for example, I think our team can win; I think that I can get a hit when the pressure's on; I think I can volley in ping pong when the pressure's on—you know, I just think positively. All athletes do. But the real idea that I *can* win a certain competition comes out strongest in skateboarding because, for me, that's my profession. That's where the money is; that's where my prestige is; that's where my life is right now. Just after Henry and I started slalom skateboarding, we were driving to the Orange County Fairgrounds and Henry said, "I think you can get on the Gordon & Smith team." Unreal. "You'll get a free board, wheels, plus you can be on a hot team," he says. I just said, "No, I want to just casually skate." So, at the contest, I ripped the preliminaries, but I didn't have that confidence and expertise: I cracked under pressure in the finals. I wasn't on a team; and, back then, it was really something—maybe it still is—to be on a team. I didn't have that team comradery and support. Henry said, "Hey, you're gonna do really well and somebody's gonna want to pick you up; I want you to talk to me—stay loose before you take any offers." So, I zoomed through the preliminaries with everybody else on that funk-dog ramp. When I made the finals, I was really stoked. When I went in to the finals, the first draw I had was Chris Yandall! I froze! I knew I could do it, but I yanked out of the gate and fell right on my snoot! I was so bummed! Nobody said anything to me. A few days later, I went down with

Henry to see Dave McIntyre and, all of a sudden, I was on the G & S team. From that day forward, Henry and I dominated quite a lot of the competitions for about a year and a half. There were very few contests that paid money that Henry and I as a team came home from empty handed.

Did I tell you about our deal? We were driving to the L.A. Sports Arena for the first Hang Ten. We were competing for \$500 for first place. I said, "Somebody's gonna come home empty handed. We ought to cut a deal right now; we're going all the way up there—why should anybody come home with no money? In the future, if this skateboard thing stays alive, there's gonna be a lot of things that I'll win and a lot you'll win. Why don't we share the loot? Whoever wins this contest should give the other guy 25%." Henry was just driving along through L.A. and he says, "Deal." And for the last three years, that deal has held fast. We figured it out—we're still doing it—and I've given him about \$2,000 and he's given me about the same. It's worked out good for both of us. No matter what team you're on, you've got your best friend's support. Not only that, it helps in competition—you think, "I want to do this for my buddy." We went up to that contest and I think Henry got two firsts. He ripped. I fell using those ultra-slick Bozo wheels. That was the very first competition where Henry used Road Riders. He said, "Look at these wheels!" I said, "Oh, come on, Henry, I can't change." So I blew it on those slick wheels and he walked away with two first places! But I was stoked because I had a lot of pressure on me and I was skating with the best guys. I made the finals in the damn cross country—through a tent, up a little ramp, around poles—and here I was riding a 28" Fibre-Flex with Bozo slick wheels on it, competing with the likes of Torger Johnson, Tony Alva and Jay Adams! They were heavy. I made the cut with these guys and said, "Shucks, I can do this. I can whale!" And I did whale; but I slipped, got up and kept going; I got fourth. If I hadn't fallen, I would have done a lot better. Anyway, I didn't get any money and Henry walked away the overall winner of that contest. I think he won \$1,500 . . . and he gave me 25% of it.





Ever since that day, he's given me money and I've given him money.

DID HE THINK AT FIRST THAT HE'D MADE A LOUSY DEAL WHEN YOU DIDN'T BRING HOME ANYTHING?

I don't think so; he may have been a bit disappointed, but I think he knew he'd get it back someday. He was glad to give it to me. Who'd like to go home from a money contest with nothing? Not me! There's been only one time in racing when Henry and I went home with absolutely nothing between the two of us.

WHEN WAS THAT?

The second Long Beach competition, the most recent one where Hutson and Piercy had it out. They changed the distance of the cones and messed Henry up, and I was never really good at flatland pumping, plus they didn't have an indoor speed race (which I would have blazed at).

I hope this year will see a difference in slalom courses in that we'll see giant slalom, banked slalom and slalom courses. Nobody minds a punch at the finish with maybe five or ten straight cones. But to take off from the beginning of a slalom course and go straight ahead down the fall line—or just maybe a foot or so off the fall line—just doesn't do it. I prefer giant slalom and regular, staggered, off-set slalom. I don't like the Long Beach-type straight slalom courses. I really respect John Hutson for winning several tight courses and then calling B.S. on the way they were set up. He dominated the Colorado circuit; then, looks back on it and says, "That wasn't *really* slalom." Those were barely slalom courses, and John picked a pretty good word for them: "Wiggle wongers."

IF I REMEMBER RIGHT, YOU EACH SPECIALIZE IN CERTAIN AREAS OF SLALOM.

Henry does much, much better at tight slalom. He's won a couple of those. I was never really good at it because tight slalom is very rhythmical and precise—I can do it, but I don't practice it. I was always up there in the finals but I never really got it together like Hank did at pumping. I think it came more from his surfing background. He put it together more in those situations.

As far as giant slalom, I'd won four or five times in the La Costa races but we were close every time.

There are some people in skateboarding who have natural talent and other people who develop talent through hard, grinding work. Mike Williams was one of the guys who was a really good surfer and had a little something at skateboarding; but, over a period of time, he developed into a good racer. Henry and I didn't take as much time to develop, and we didn't think it was too much hard work. We both hopped on a skateboard the very first time and ripped. Now is when we have to practice like mad, but in the beginning we just cruised. We used to laugh it up; we'd go to a contest and say, "Hey, we're only skateboarding once or twice a week—sometimes two weeks went by when we didn't skate—and we still win!" Bruce Logan in the early days didn't have to practice that much; when he got on a skateboard, there was some kind of magic and he blew people away with some of the first maneuvers—it just came natural to him.

Most of these guys know that if they go for it, if it doesn't happen right after they go for it, they can think about it. If it doesn't happen for me, I think about where I went wrong, and it's better for me in the next race. Plus, I've got a slight advantage because I've been doing it for so long. The natural ability comes right through.

There are naturals at everything. Some people can pick up a tennis racket and play well; others can surf, ski or play music with a natural ability or flair, while some have to take lessons and practice to do something well. I love playing the guitar, but it took me a year just to learn how to tune it! I wouldn't say that I have any natural musical ability. But I could get on a skateboard and negotiate cones with no problem. There was no problem to push like a dog and ride banks; I really didn't have to think, "I wish I could figure out the right line because I'm off balance and don't quite have the coordination."

Everyone has a natural ability at something or other—just fall into something and do it well.

I size up a situation and think. I watch the lines, think about how things have

to go, then, when I get back in the block, I know *exactly* what I have to do . . . and I *know* I can do it. After ten seconds of a forty second run, I *know* exactly whether or not I did what I wanted to do. I'm sure of myself and feel like I have the ability to go for it; and I look around me and see I'm more of a thinker than a lot of skateboarders. I watch people. I don't just go out and perform.

THAT'S WHAT'S SO AMAZING TO ME. TO WATCH YOU AT A RACE DAY, YOU'RE ALWAYS HAVING A GOOD TIME, TALKING IT UP. LOOKING LIKE YOU'RE ENJOYING YOURSELF. HELPING PEOPLE. IT'S HARD TO BELIEVE THAT YOU COULD BE THINKING ABOUT ANYTHING. SOMETHING MUST BE GOING ON THAT ISN'T APPARENT.

It's an asset. The extreme opposite of myself, Piercy, like at Catalina, gets into a frame of mind and he doesn't know anybody. He's just there to win. Hutson is another guy, he's the kind of guy you see at a competition and you *know* that man is serious. He's well practiced and he's serious. For myself, it's really important to be relaxed in skating and I have that confidence to know I can go for it and I feel it makes me at ease. If I'm at a competition like Catalina, even though the whole thing's very upsetting, I can bear down. In the midst of competition, even between runs, I get really relaxed. People give me a little moral support, my mother, my girlfriend, so on. I'm not one of these guys who goes, "Hey, don't talk to me." At a competition, some of those guys walk around like they're in a trance. I don't because I dig competition, it's really fun. I got over that after the first time I raced Chris Yandall—I never get nervous. I just have that confidence. Now, I have more confidence than ever before because I've been doing a lot of road work.

HOW DO YOU FEEL WHEN YOU LOSE? EVERYONE LOSES SOME TIME.

It gets me down because I had that positive attitude that I could do it. The first thing I try to do is rationalize in my own mind how I messed up—whether it was one of the penalties, the start,

whether I didn't drive hard enough or drew the wrong competitor, whether I wasn't in shape, didn't practice, had the wrong board, bearing, wheel, whatever. I go through it and analyze it and figure out where I made my mistake. I've never yet developed that obsession with losing. I think I'm a ways from that. That gets back to natural talent. I think, if I work at it, I'm gonna be in there for another five years.

THE ONLY TIME I'VE SEEN YOU ON THE VERGE OF HAVING ANY KIND OF HINT OF A DOWNFALL WAS WHEN YOU LEFT YOUR FIRST TEAM. YOU WERE TOTALLY CAPABLE OF MAKING IT ON YOUR OWN, BUT YOU HAD SOMETHING TO PROVE; AT FIRST, I DON'T THINK YOU HAD TOTAL SUCCESS. DID YOU SEE THIS AS A PERSONAL CRISIS?

That was a decision I made in August of '76. Right before that period of time—the year or two of competition when Henry and I were on the G & S team—we overshadowed the main man of the team (Chris Yandall), not to mention everybody else. We had dominated the competitions for a long time. But there was something within me; Henry and I used to negotiate everything between us, every deal, every bit of money; we did it together with the company. Something in me got a little teeny bit competitive because of Henry and I working together to make a little money. We were getting into skateboarding heavily and I was finding that I had to take off my normal job (painting) just to skateboard. Even though we didn't practice too much, I was having to go places, get things together, etc. I was a little bit overshadowed. I felt I was good, definitely an asset to the team; but there was Henry and, next to him, I felt I was definitely second or third best. There was no doubt in my mind that someday I would beat him; but he aced me out of a whole bunch of competitions where, if it wasn't for him, I would have been first.

HOW WOULD LEAVING CHANGE THAT?

All this time we were negotiating, sometimes it would stifle Henry and help me because he was the main man. We talked it over. I had a meeting with Pat Casey; he came down and asked





me, told me he needed a slalom racer. It was really unique; there weren't many people like Henry and me who could be captain of a team and handle the team situation. Guys like Henry and I were five or six years older than anybody else. We started the whole trip. There aren't too many guys you can approach and ask that. Casey approached me, we talked a little business, talked about making money and stuff; at that time, not too many people were making salaries from skateboard companies. I wasn't either, though I was one of the few where, as far as competition went, everything was covered. It wasn't that bad, but Henry always got the best deal. I couldn't complain; but somewhere, deep down, I felt like I would like to get something, too. I talked it over with Henry, it was the heaviest decision I ever made, whether to go with the new or stay with the old. I joined Hobie and haven't regretted it for one minute in almost three years. I feel it was the right decision.

DO YOU SEE SKATEBOARDING AS A TRULY PROFESSIONAL SPORT?

I just returned from a contest that was *not* very professional. We have been working toward more professionalism in terms of rules and procedures, put a lot of time in getting rules together for slalom and freestyle and working on contest organization. We have helped people run competitions, whether it be a Y.M.C.A. or a Hang Ten or a low-key local contest. Everybody needs to know how to go about it correctly. People are pretty satisfied with the rules and procedures we've set forth, but they aren't perfect. When it comes to professional skateboarding, I think we still have a way to go on really tightening up the rules at a competition. We've had a lot of bad vibes at a lot of contests between racers themselves because promoters have been involved in competitions—running them, making their own rules, even being event directors and so on. It really takes a professional skater's knowledge to make sure that rules are fair and laid down in advance. That's probably our biggest problem: Nobody knows what's happening until ten minutes before the event. For example, back in Florida at this contest we just

finished up, Di Dootson—who spent a lot of time and energy trying to get together a complete package of rules—really had a hard time because she only had thirty days notice to get this contest together and she wasn't quite sure of the rules herself. She wasn't sure of things like event times, procedures, rules . . . so questions came up that put her on the spot. It's really so sad when the competitors don't know what's happening. There's been a couple of instances where people lay down steel-trap rules at the last minute. An example would be a mandatory meeting called at the last minute. All these things should be in writing in advance so the racers know what's going on, so you know when your event is, when practice is, so you're really familiar with the rules. Lack of information makes it really hard for racers who are serious to concentrate on winning and on performing. There should be a competitive package that the event director or contest manager can show people or post in a highly visible place so that everybody knows, it's really clear, cut-and-dried. That's professionalism. Nobody goes to the race at the Indy 500 and doesn't know when the warm-up is, when the trials are, how many laps, what the qualifying times are . . . these are essential items! When nothing's in writing, people bend the rules. Then it's just up to one individual's say so and, unless that person is highly qualified, highly respected, they're gonna catch a lot of flack when they make a decision. I think it's really bad to see the pros get down on each other; nobody likes that. If someone is gonna get something you don't think is fair, the question should be referred to written rules and someone you can have faith in has to make the decision. So far, that hasn't happened.

IF YOU WATCH THE GUYS RUNNING THE CONTESTS, YOU SEE THEY'RE BEING CONSTANTLY HASSLED, TIED UP DURING THE CONTEST FENDING OFF PEOPLE WHO WANT TO CHANGE THINGS, ETC. THAT RUINS THE CONTEST.

I want to have in my hand at least thirty days prior to a competition the regulations and format to be followed. This isn't an impossible task and it



Bob Skoldberg:



should be done. Otherwise, it puts you on edge when you've already got enough to worry about.

I KNOW THE I.S.A. HAS STANDARDIZED RULES; BUT, AS YET, IT SEEMS THAT EVERY CONTEST IS AN ENTIRELY DIFFERENT SITUATION. WHAT DO YOU THINK OF THE STANDARDIZED RULES AND WHAT SUCCESS HAVE YOU HAD WITH THEM?

We've been working on those rules for a long time, a good couple of years. It's been a long time coming because there are so many different opinions and developments in skateboarding. The I.S.A. has a tremendous burden trying to get pros together. There are certain professionals in skateboarding who are responsible and put a lot of energy into standardizing rules and trying to get competitions together. Finally, the I.S.A. had them printed up and we now have a set of speed rules, slalom and some freestyle rules. I would think that because these rules are going to make competitions more professional, the I.S.A. pros should really stick together as a group; if a promoter doesn't accept the I.S.A. rules, some alternative action should be taken. Rules shouldn't be made right on the spot. If the I.S.A. has got a good set of rules (which I think they do), they should be uniformly adopted by everyone who's running a competition. We'll become familiar with them.

YOU HIT ON THE BIGGEST PROBLEM: YOU MENTION MONEY AND A BIG CONTEST AND EVERYONE JUMPS WITHOUT EVEN THINKING WHAT IT'S GOING TO MEAN FOR THE SPORT, FOR THEMSELVES ... THEY'RE TOO QUICK TO JUMP. EVEN THE PEOPLE WHO HELP THE PROMOTERS ARE TOO QUICK TO JUMP. IF THE PROS ARE TO GET WHAT THEY WANT, THEY'RE GOING TO HAVE TO BE FIRM AND REFUSE A COUPLE OF OPPORTUNITIES. IN SKATEBOARDING, WE'VE SEEN SO MANY PEOPLE COME AND GO ALREADY, I THINK IT'S ABOUT TIME TO LEARN FROM THE EXPERIENCE AND BE A LITTLE BIT MORE CAUTIOUS IF THIS SPORT IS TO CONTINUE.

The reason for that display of en-

thusiasm (I'm even guilty of it myself) is people get excited about competitions, almost everyone gets really excited about competition. It's really important to the sport; it's built skateboarding into what it is today. People get excited because there aren't too many contests during the year. Sometimes, people offer pretty good prize money—it's going up all the time—but you wait and wait, then along comes a competition and competitors forget about the things like rules, validity, who's running it ... they don't look into things like that, they just think about the chance to win some money. I think in the future we'll see a lot more reputable people getting into running competitions because it's really the pure form of skateboarding.

YOU SAID BEFORE THAT THE GUYS WHO DO THESE PROMOTIONS AREN'T REALLY ALL THAT GREAT. QUITE HONESTLY, WE DIDN'T COVER SOME EVENTS BECAUSE WE HAD OUR OWN DOUBTS (WHICH, INCIDENTALLY, HAVE SINCE PROVEN TRUE).

The only really fine contests have been run by some professional racers. Henry's run a good slalom contest and we tried our darndest on the first pool riding contest—we made a few mistakes and we're working hard to correct them and keep these guys happy and involved in competition. We made a mistake in judging but we're gonna improve it. Everybody's pretty much behind the Hester series. I've talked to John Hutson and we're gonna run our own slalom event, we're gonna run some of our own downhill; being pro riders, we can pick the hill and organize the contest right.

THE MAIN PROBLEM IS THAT THERE ARE A LOT OF PEOPLE WHO HAVE MONEY AND CAN TOY WITH SKATEBOARDING FOR A WHILE. AND IF IT DOESN'T GO FOR THEM (WHICH IT HASN'T IN A LOT OF CASES BECAUSE THEY DIDN'T HAVE THE KNOWLEDGE OR BIT OFF MORE THAN THEY COULD CHEW), MAYBE SKATEBOARDING ISN'T READY FOR THEM, MAYBE THEY SHOULD START SMALLER. WHAT HENRY HAS DONE HAS WORKED SO WELL THAT IT

COULD GO REALLY BIG. I THINK THAT THE MAIN PROBLEM IS THAT THESE GUYS ARE JUST TOYING WITH THE SPORT; THEY'RE NOT REALLY DEDICATED.

They're not into professionalism. The thing that makes contests a success is the pure competition, the way the pros handle themselves. I think when you're out there performing, people can see how pure that part of the sport is. There's no politics, no hassles: You're just going for what you can do best. The least someone else can do is to run a good, clean, fair competition. Pros are gonna get heavily involved. I'm going to run my own slalom contest and so is John (Hutson). I'd like to see all the pros get behind their own competitions . . . we were all worried about it for awhile because it's a big argument about whether or not you can compete if you run the competition. And we all decided, "Yeah, bro!" If you're gonna put that much effort into it, everybody's got to do the same course, so why not? Henry could have competed in his own slalom competition and nobody would have said, "Boo."

WE WANT TO ENCOURAGE THE HESTER SERIES AND THINGS LIKE IT BECAUSE THE PROMOTERS (IN THAT CASE) ARE INVOLVED IN THE SPORT. THIS IS THE FUTURE OF SKATEBOARDING. PROS ARE NOT GOING TO BE TOP COMPETITORS FOREVER AND EVEN THE ONES WHO ARE COMPETITIVE CAN STILL BEST USE THEIR TIME TO PROVIDE A SERVICE, ACTUALLY PROVIDE FOR THEIR OWN LIVING BY WORKING WITHIN THE SPORT. THAT IS BEGINNING TO HAPPEN, BUT IT'S A SHAME IT HAS TAKEN SO LONG.

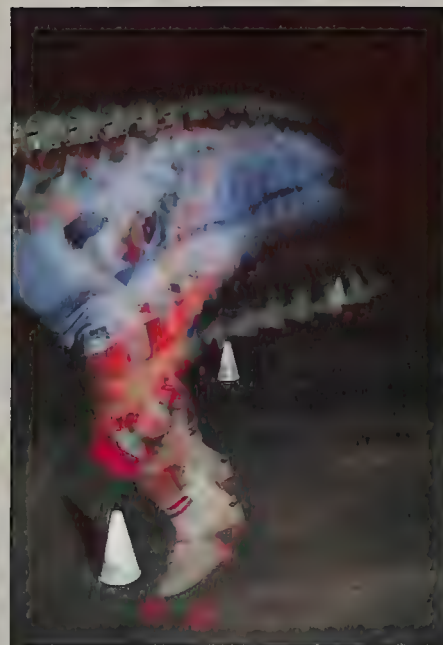
That's why I like the idea of demonstrations and competitions. When people see today's pros, they are impressed because they can't believe what people are doing on skateboards. How many pros are seriously injured a year? Zero. A lot of kids, just like in any sport, don't think. That's what we're trying to impress upon them, that this is a sport which can be dangerous (like anything else) but wearing safety gear and going about it in a controlled way, by stages, is the right way and it can be

quite safe.

It's a shame for us, personally, because some of us older guys like Hut and myself, Henry, Mike, we're all over 25 years old. You're right when you say our competitive days are numbered. When we step out of competition and get into organizing, it's going to be so much better for all these young upstarts; there are already 16-year-old kids beating us. We paved the way. As Bruce Logan would say, "We wrote the book."

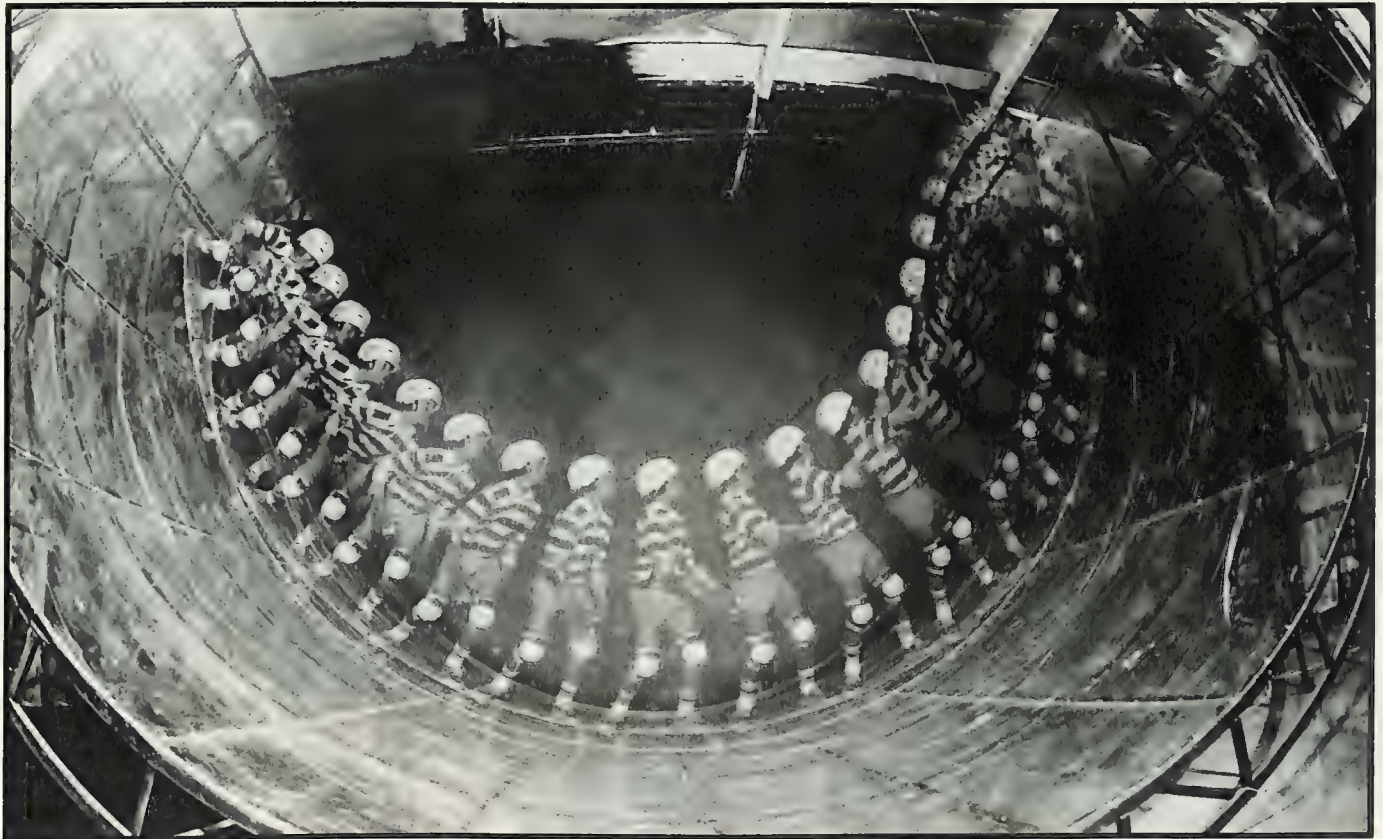
IS THERE ANY PARTICULAR AREA WHICH INTERESTS YOU WHICH YOU HAVEN'T GOTTEN INTO TOO MUCH YET?

Well, I'm kind of a beginner at bowl riding and almost everybody I run into (as far as pros are concerned) will give me a hand, give me tips. It's fun! I'd like to get into it and try riding vertical and carving in pools and riding banks—things like that. It's a challenge for me, personally, because I've never spent any time practicing it. Other than that, as I get older, maybe within the next three years, as I fade out of the competitive scene, I'd like to get behind something like Henry's doing and really help promote professional contests. In my travels around the U.S. and all over the world, doing exhibitions and contests, etc., I've seen the impact that pro skating has on people. It's phenomenal. They see things that someone would think was impossible to do, and it seems just regular to me (because I've seen it so much); but when I hear people comment on what they see, whether it's freestyle, blazing through cones, whatever, it's really impressive. I'd like to see skateboarding get a little bit more coverage as a professional sport. A lot of riders these days are picking themselves up, realizing that there's something more to skateboarding than kick-turning, you know, that it's a whole sport and it entails a professional attitude and commitment and some energy towards helping this sport really become acceptable worldwide. I think we've got a lot of work to do, and I'm gonna hang in there and contribute my best. And hopefully, now that new skaters are coming along all the time, they'll do the same.





Strobal Highlights



Mike Myers, flashing back. Photo: Bolster

While you'd be hard pressed to find a photographer who would argue the proverbial "a picture's worth a thousand words," finding one who would (not to mention *could*) support his position in writing might prove still harder. I feel more comfortable with the "every picture tells a story" school of thought, but the unusual motion-portraying technique presented here requires at least some background information.

Basically, these particular multiple-image exposures were obtained with what's known as a stroboscope or a high-speed repeating strobe. They differ from a normal strobe in that they're made to convey a series of exposures on one frame of film (rather than one exposure to a frame). Depending on the

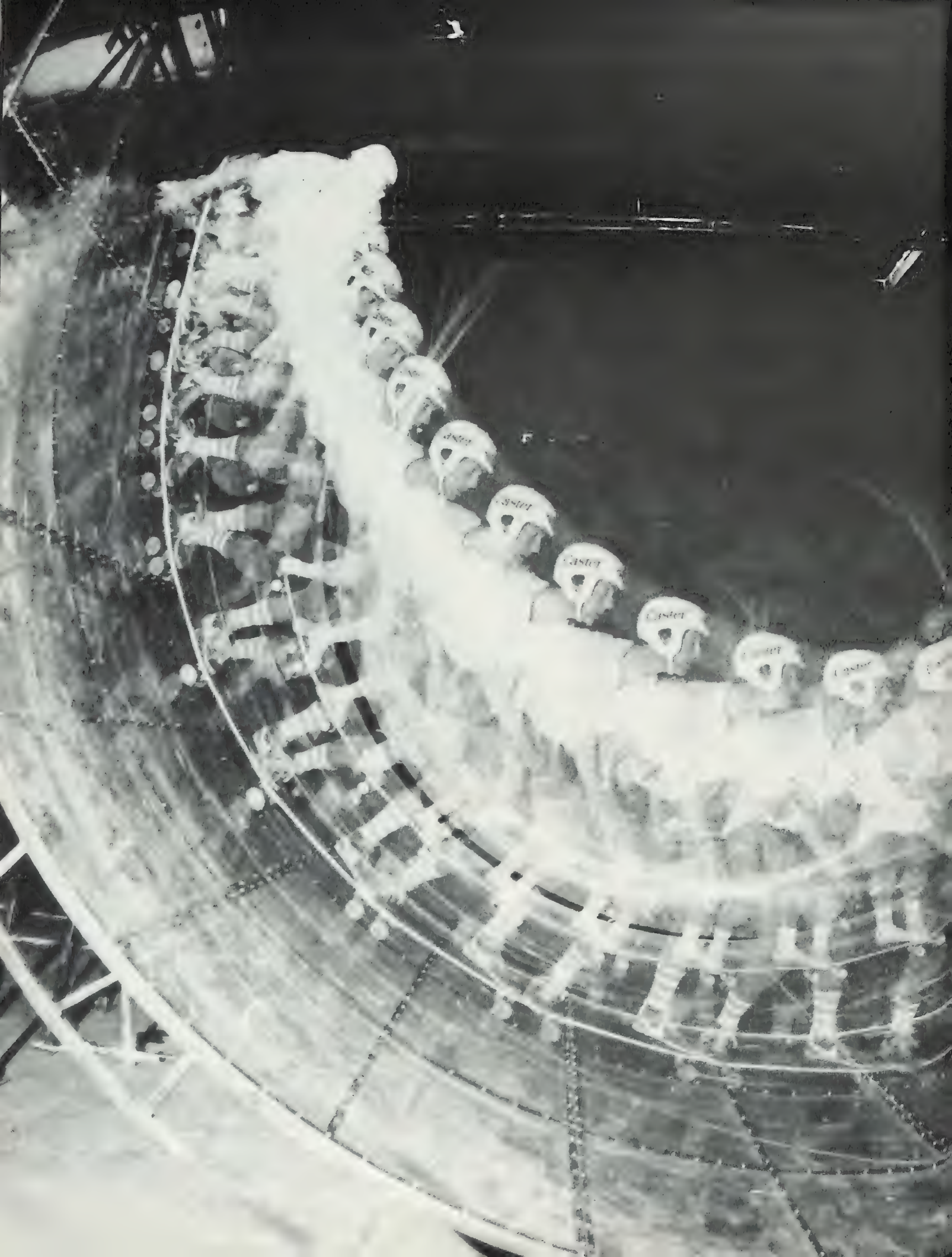
by Warren Bolster

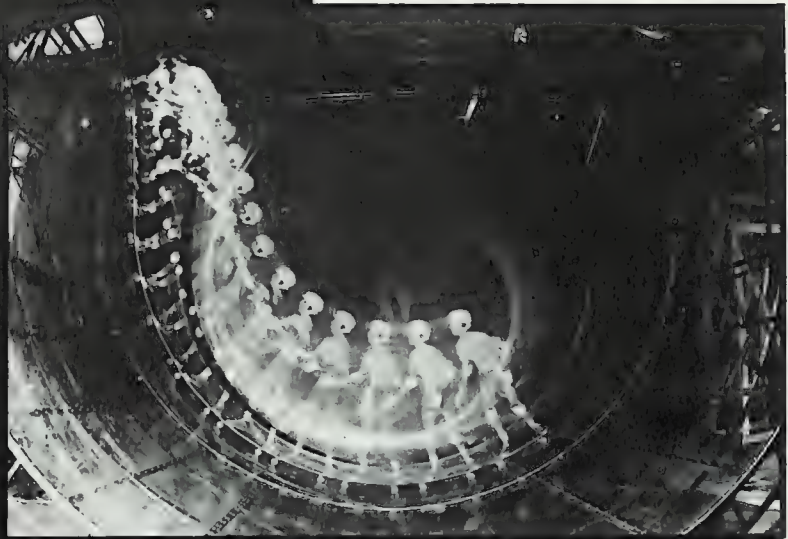
model, stroboscopes can produce anywhere from 30 to 6,000 flashes per second. The stroboscopic technique was originally developed for engineering purposes but has found a particularly successful application in sports photography where its ability to dissect action is helpful for study purposes. Although the technique has already been applied to many such motions too fast for the eye to follow, to my knowledge no one has yet used it to portray skateboarding. This opportunity represents the realization of a personal

dream I've had to wait three years to pursue.

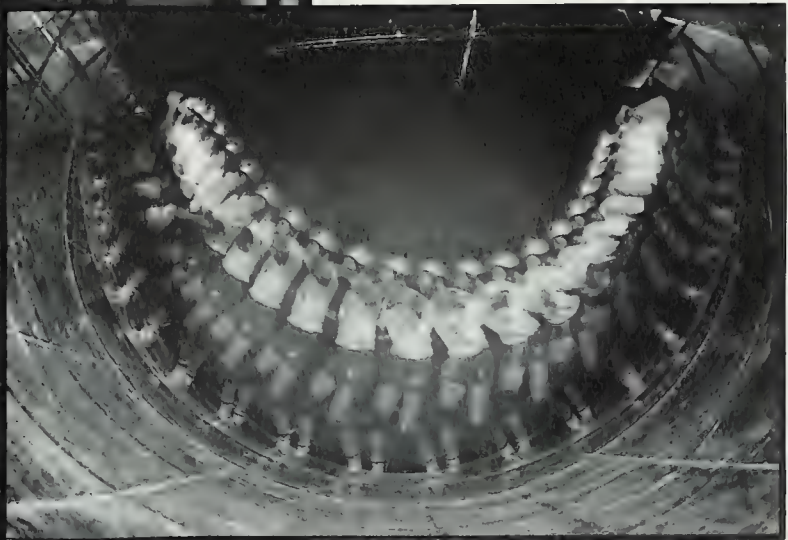
These first attempts at the stroboscopic technique were made possible thanks to the Firestone Welding people who generously allowed us total freedom and provided shelter from the record March '78 California rainfalls that made outdoor attempts impossible. A lot of credit is also due our Publisher, Dave Dash, who, in contrast to most who carry such financial responsibilities, has allowed us to pursue such exotic experiments.

I hope that these early attempts at conveying the raw beauty of the roller arts will help balance out the technical imperfections with some measure of information or inspiration.



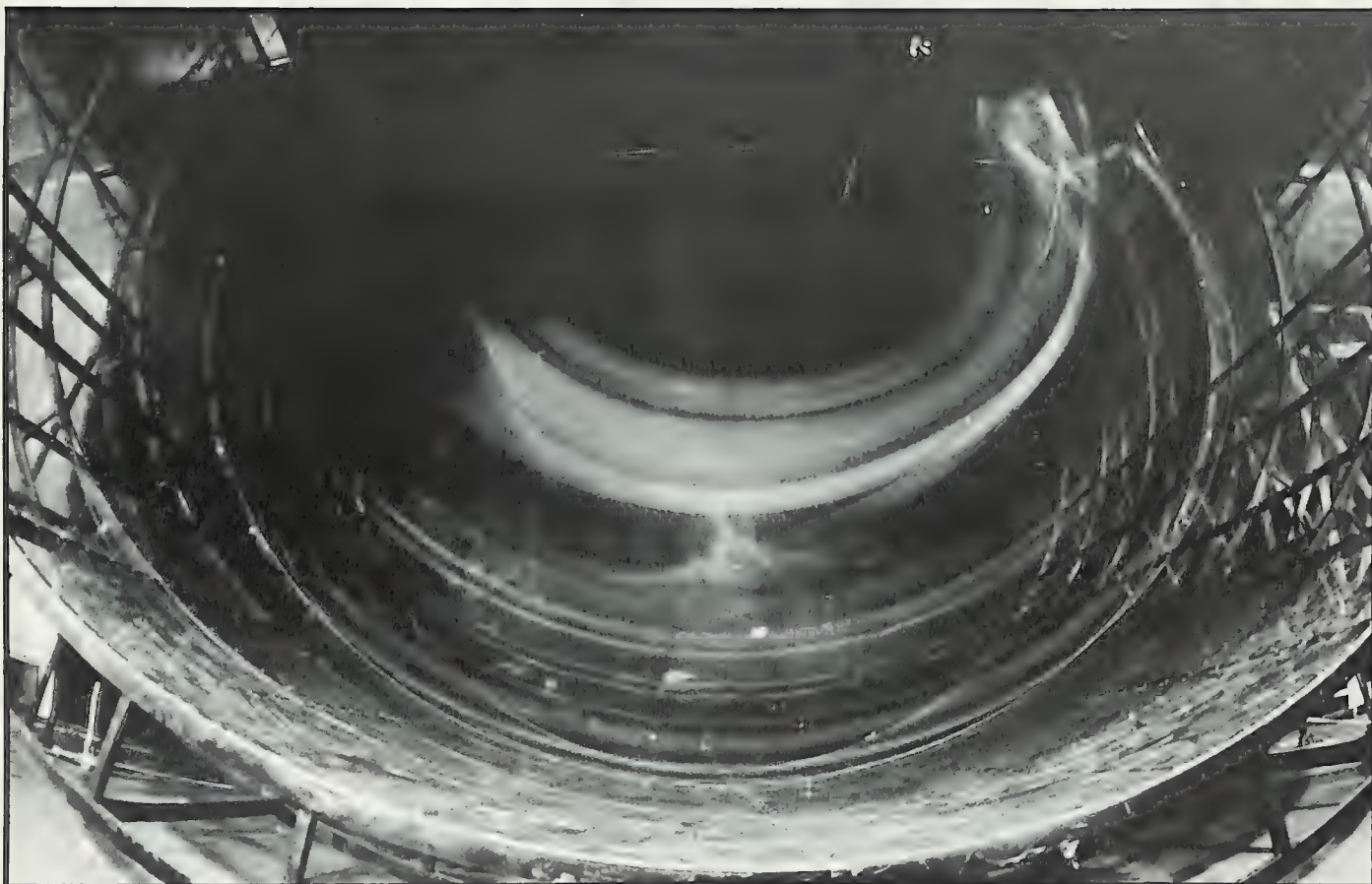


Chris Strople peaks out at the ceiling. Photo: Bolster



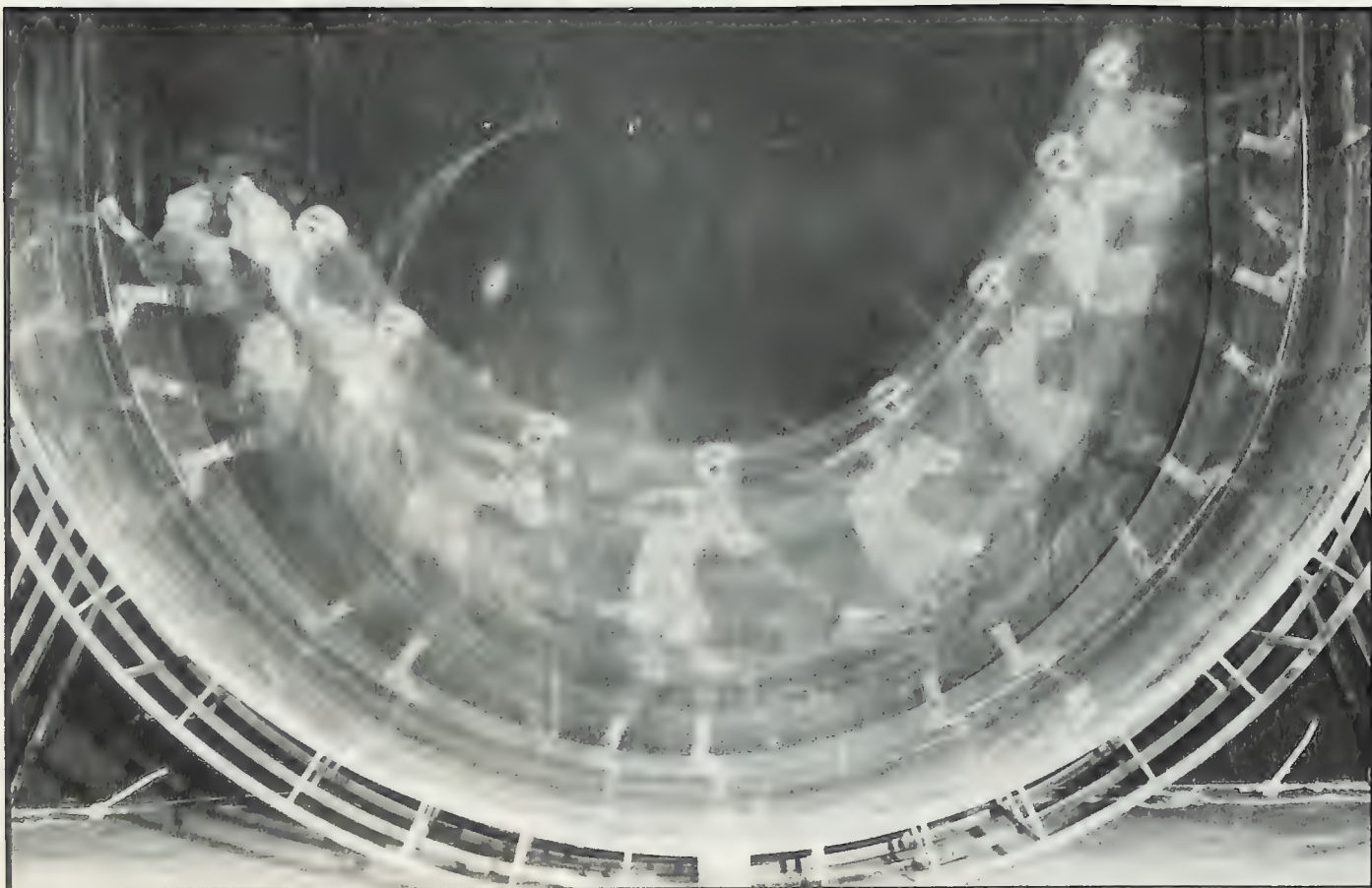
John O'Malley, on the curves. Photo: Bolster

Lance Smith (a.k.a. Free Lance and R.O. Mance) and Tom Stewart double up for a tight night. Photo: Bolster



Another blurred memory of a night on the town. Photo: Bolster

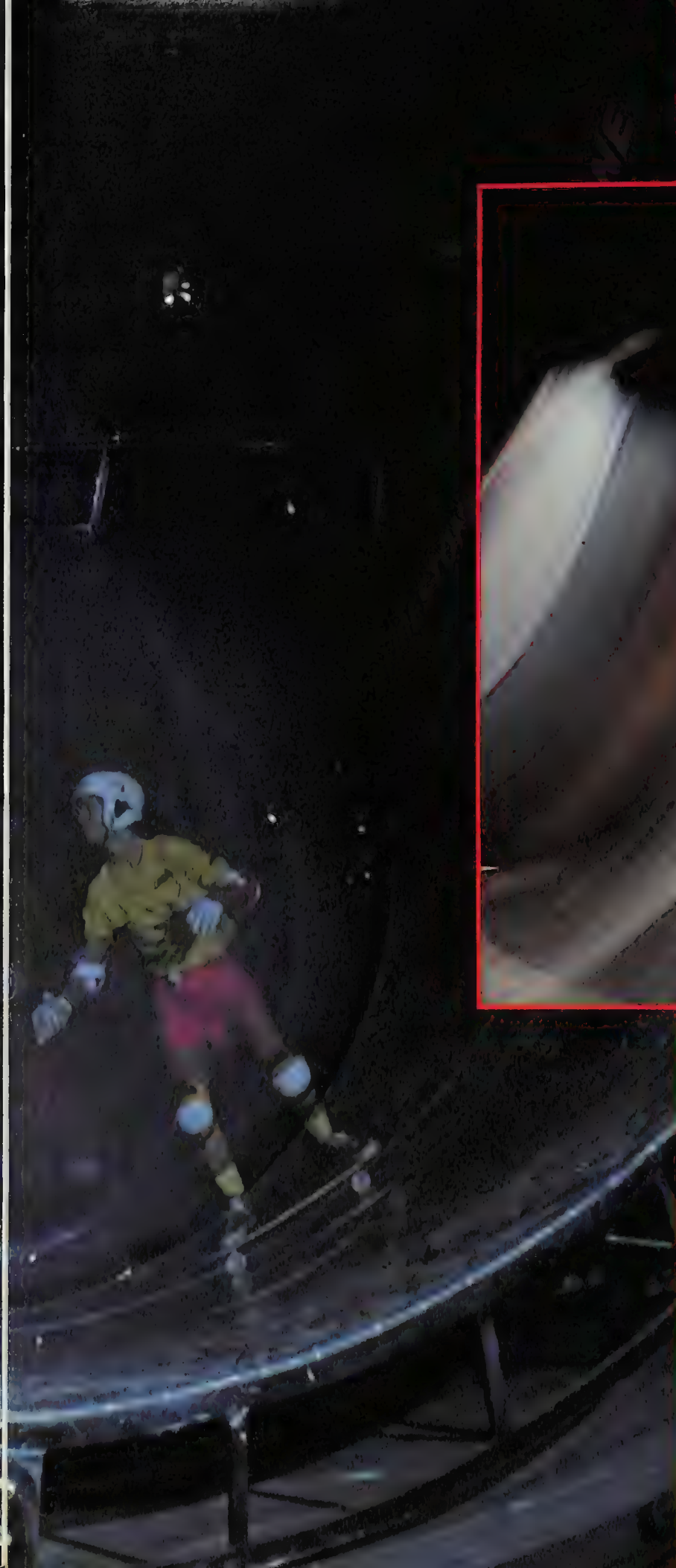
Tom Stewart, going through the motions at the Firestone Welding factory. Photo: Bolster





*Sweeping back the hands of time. Hunter
Joslin, flashing back. Photo: Bolster.*





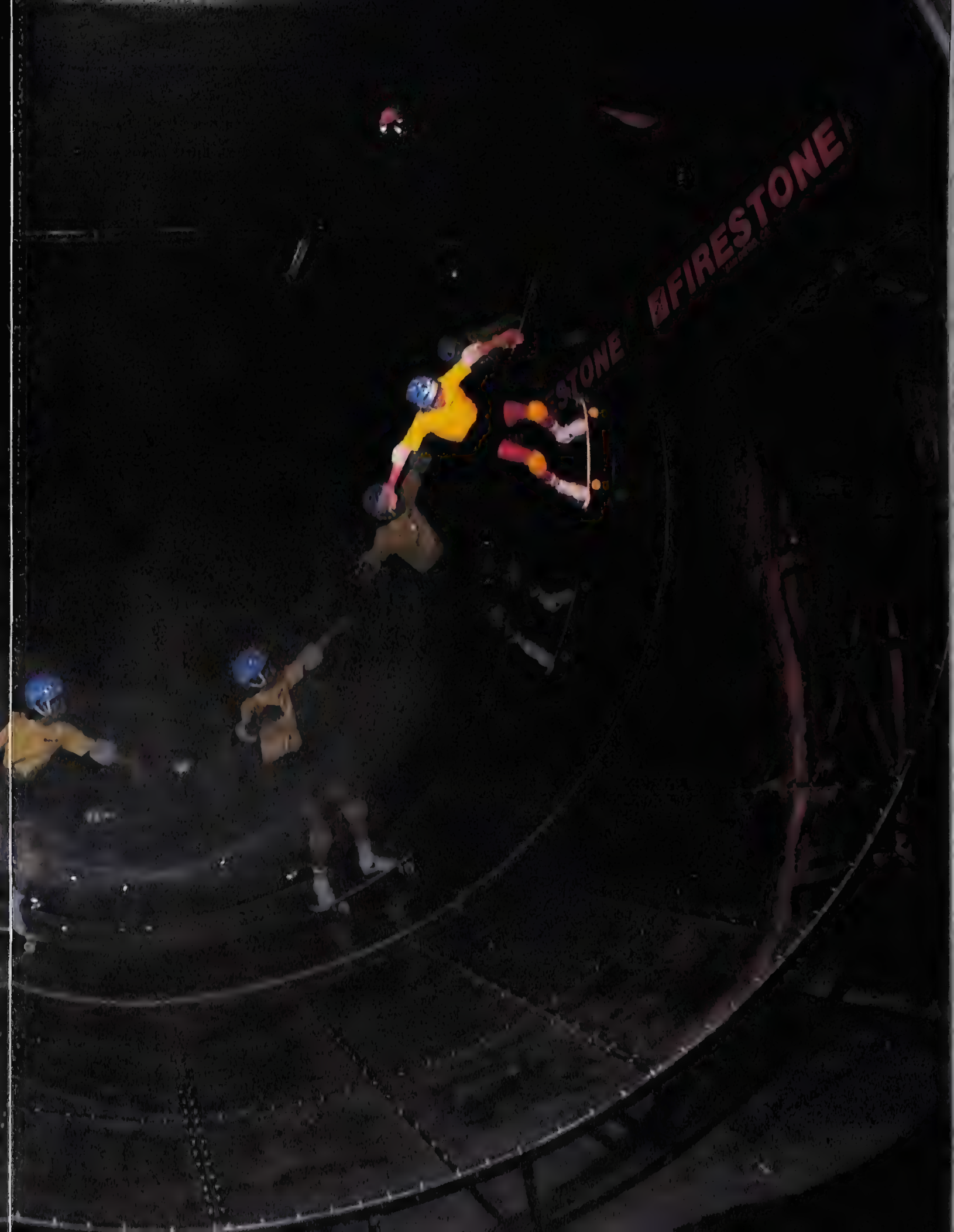
Abstract light play. A smooth strobal stroke by Hunter Joslin conveys some grace of the dance.

Strobal phases.



A Chris "Strobal" vertical portrait.

Strobal traces up vertical spaces. Two stroboscopes and a normal strobe paint the path Rod Fukumoto. Firestone Ramp.







Vertical views. Tom Stewart on the rampage at Firestone. Tom Inouye checks out a lower angle.

Full stroke, half-pipe. Rod Fukumoto on one of his first runs at Firestone.



Re-direction dissection. Tom Inouye on the
Firestone vertical.

The Cult of

The Longboard

by Brian Gillephy

Ed Economy, looking down the sights of his
big (5") gun. Photo: Jim Cassimus

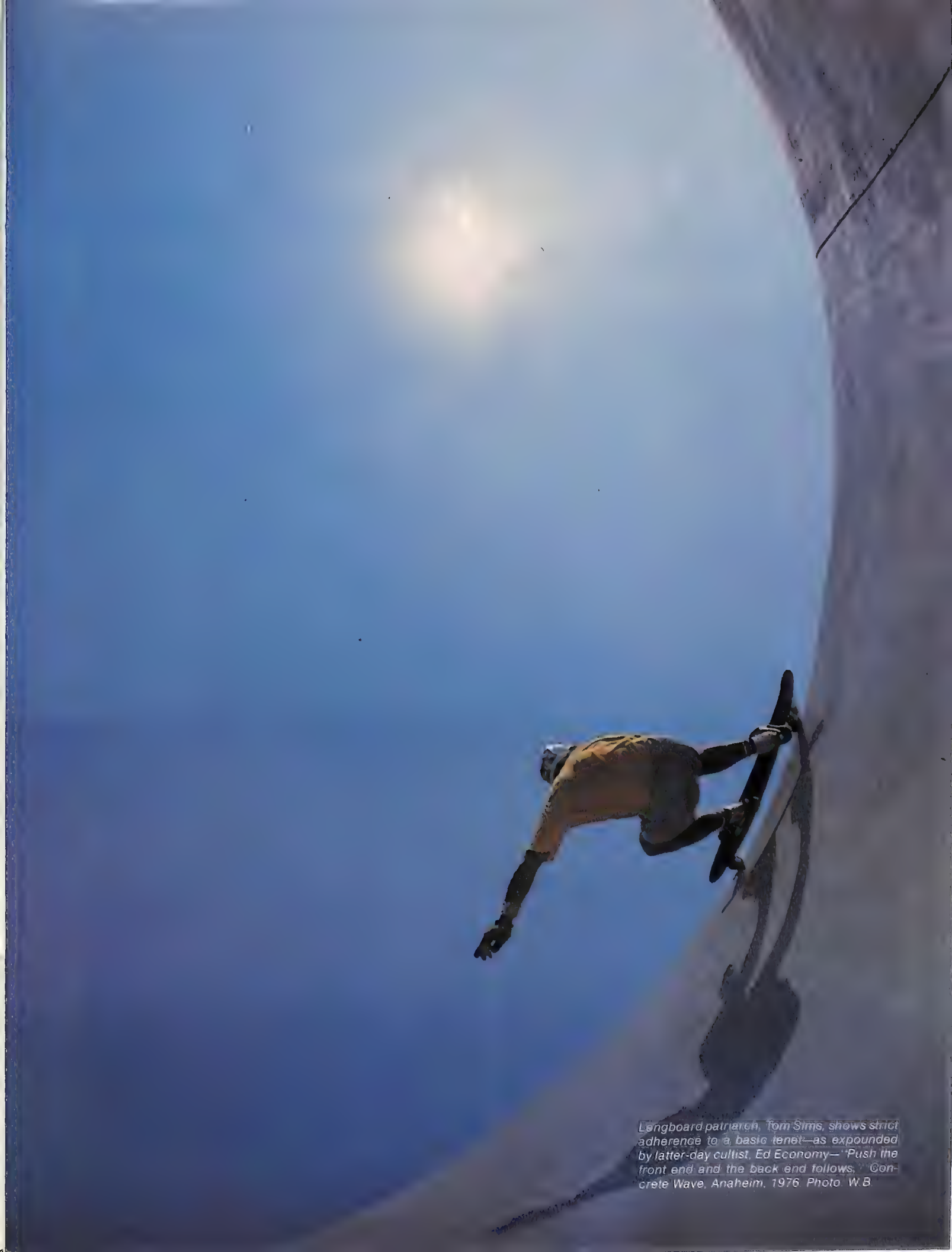


"Brad Strandlund on a 44-incher is the hottest longboard specialist I know of."—Tom Sims. Photo: Cassimus

In the hills above the picturesque beach city of Santa Barbara, California, a smooth asphalt road winds gradually downward between the tall eucalyptus and oaks like a lazy stream meandering toward the sea. The ocean below, of course, is the Pacific, so named by Magellan for its generally tranquil nature. In 1971, Tom Sims, a surfer and art/geology major at U.C. Santa Barbara who occasionally betrayed a slight Jersey accent, lived an easy, counterculture-type existence in those hills along that road and at the edge of that majestic body of water.

Often with surfboards in hand, Tom and friends would begin the descent from his treehouse residence, weaving rhythmically along the asphalt on long skateboards of recycled water skis or solid wood planks hand-shaped by Tom. At first, board technology and riding technique improved slowly, later spurred on with more fervor by the advent of the urethane wheel. To better simulate the surfing sensation, hardwood tail plates were attached, making tail-dragging bottom turns and cutbacks genuine weighting maneuvers rather than "sort of a balancing act." Walking the nose and impressive bottom turn spinners were direct carry-overs from a then all-but-extinct brand of "longboard surfing." Spearing the hills of Montecito and running cones in a giant slalom set-up brought to play Tom's snow skiing background as well. At the First Annual San Buena Ventura contest (a few miles to the South) in 1975, Tom took first in the hotdog competition and third in slalom, while fellow longboard enthusiast, Richard Vanderwyck, managed seconds in both—and the greater skateboard community was introduced to the potential dynamism and style of longboard skating.

It almost seems ironic now that from such humble beginnings the Sims Skateboard empire would be born. Yet, the greater irony is that, except for relatively small pockets of surfers in



Longboard patriarch, Tom Sims, shows strict adherence to a basic tenet—as expounded by latter-day cultist, Ed Economy—“Push the front end and the back end follows.” Concrete Wave, Anaheim, 1976. Photo: W.B.



John Mather, surging dynamic on his 42" special. Photo: Cassimus



"Upland's the park for longboards, for sure!" Brad purposefully bottoming out along the upper end of the Pro Bowl. Photos: Cassimus



"Torque your body and crank the board . . . it's unbelievable how fast you can go." Veteran surf-skater, Sam Smith, laying out in-

comparable speed lines at Paramount. Photo: Cassimus

Australia, Florida, Texas and elsewhere, the vehicle which launched that thriving enterprise would be lost on the masses. As traveling skaters like Wally Inouye (a sometime longboarder himself) will attest, longboard skating has *generally* not progressed at a pace with the riding of conventional-size boards. Of course, there are exceptions to every rule.

Wally's long-time friend from Monterey Park, Brad Strandlund, for example, is probably the best-known such exception, followed closely by his skate partner, Ed Economy, and another longboard duo from L.A. County, John Mather and Sam Smith. Perhaps Los Angeles was the most logical place to pick up and expand upon the Santa Barbara/Ventura longboard experience.

With L.A.'s abundance of skate locales (basically, Santa Barbara only had the Tea Bowl) and energy and an absence of good, consistent surf, it seems inevitable that at least a few of the surf-oriented local skaters would make the connection. By all accounts, Brad, Ed, John and Sam have made that link so well, their skating is currently doing as much to promote longboarding, at least in Southern California, as Tom's did four years ago. If a local longboard resurgence is on the horizon, it is most directly the result of their common efforts.

"The only reason I was riding a longboard (in 1970) was because it felt like surfing."—Tom Sims

"I relate longboarding to surfing . . . you have to torque your whole body as though you're riding a wave."—Brad

Strandlund

Most latter-day longboarders would agree that little has changed in the fundamental concept behind their style of riding: longer (surfing-type) lines, speed and flow. In 1975, Sims made intense carves on the "perfect" walls of Santa Barbara's Tea Bowl and on the monstrous banks of the Brea Spillway. Today, Ed does the same along the rim of Upland's 15' Pro Bowl, as does Sam in Paramount's 17' Vertibowl (where he, incidentally, holds the record for the highest track). The terrains may have changed, especially in the slope of the walls (the Tea Bowl had no vertical, Upland's big bowl has 3-4' and Paramount's Vertibowl, 8-9') but the idea of surfing concrete hasn't. As John is fond of saying, "Why skate it when you can surf it?"





"Longboards are for surf-style skating—that's all." Strandlund in his element at Upland. Photo: Cassimus

But while the basic thought has remained the same, what has evolved are specific, refined approaches within the greater framework of the art. The ever-vocal Ed Economy describes those stylistic nuances thusly: "To me, Brad is the hottest longboarder for kickturning, wheelers, tail taps and stuff. He goes out and terrorizes and does things that people thought could only be done on little boards. I claim carving, flowing, because no one else can draw the lines that I can on my 5' board . . . and John and Sam are like small wave attackers. You always see them pop up and throw a mean carve or a wild kickturn."

Part of the difference, as Ed suggests, lies in the equipment. Having changed from a 36" board to a 4 footer after reading Sims' "Who's Hot" three years ago, Ed, for example, is currently into 5' and above vehicles exclusively. In part, the reason for the

extreme length has to do with a two-year-old knee injury which dictates fewer radical off-the-lips and more *long* carving and surf-style footwork. And, curiously, part has to do with an apparent sense of exclusivity. Ed admits: "I made a 6' board recently because I saw somebody else with a 5 footer. If they get close to me again, I'm going to go so far up that they won't even be able to stand on it and turn." As crazy as it may sometimes seem, Ed can usually be held to his word.

John and Sam, by comparison, are riding the minimum length of what Ed would even consider a true longboard—42". Sam, who makes John's boards as well as his own, actually started off with a very narrow 48" board in 1972 (originally a poster stake with trucks and wheels nailed on). However, after riding Carlsbad for about a year and then moving on to Irvine (where he first inspired John to try a longboard), Sam eventually shaved off 6" for the sake of

versatility in cramped spaces.

Brad, too, is aware of the limitations of excessive length, therefore settling comfortably at 44". It is at that approximate size, he says, that one has the best of both worlds—carving and whip turns. Still, Brad concedes: "There's really more disadvantages than advantages when you're talking about the terrains people are skating now . . . like pools and tight parks, it's a lot harder."

Brad and Sam *do* attempt to minimize the disadvantages, however, by making their boards as light as possible. (Ed does not consider board weight a primary factor in his type of riding.) In both cases, a lightweight wood is used—birch, ash or Douglas fir—and the bottom sides are routed thin, forming a bar down the middle. This allows adequate strength for usually a few months of hard skating, at which time the deck is either discarded or (as in the case of a board with some extraordinary



Junior longboarder, Ray Rodriguez, directs his 36-incher in an efficient trajectory at Paramount. Photo: Cassimus

inherent quality) a ritualistic taping process begins—with prayers to guard against an untimely (i.e. mid-run) breakdown.

If a longboard renaissance is to occur in the near future, it will depend largely on the design of upcoming skate parks. At this point, most park runs are too narrow and confining for skates over 36", let alone 4-5 footers. California does have Upland and Paramount. (Reportedly, Ed had a hand in the latter design.) And Florida has a few passable longboard snake runs. Otherwise, a longboarder can get pretty frustrated . . . bottoming out just ain't no fun!

A hopeful sign, however, is that many skater/park designers are coming to the conclusion that the bigger, more simplistic contours are ultimately the most functional. A 22' wide half pipe may offer the longboarder two hundred possible lines and the short board rider,

twice that many. If that philosophy means the new parks will have fewer runs and, consequently, lower skater capacities, then that may be the necessary sacrifice for a good skate park.

According to Sam, such a facility might include a "three hundred yard long, perfectly round tube with a concrete bottom and a plexiglass top . . . then have that empty into a 20' vertical pool bowl." Plus, for the sake of variety, "a good snake that carries momentum so you can keep building speed through each turn." And that's it. The plan is essentially uncomplicated and the real creativity is left to the skater.

When and if skate environments become more accommodating and longboard interest surges, attention will undoubtedly return to the basics—the longboard itself. Board weight could be further reduced, for instance, through

the use of plastics and honeycomb construction. A line of longboard trucks might also be developed, although there is little consensus as to what would constitute an improved system. (Group preferences presently include BFC's, Lazer Slalom, Midtracks and Haftracks.) Or, then again, it could be that new vehicle design will be the impetus for longboardable parks. Ed speculates: "Someday someone will come up with such a hot, functional longboard that everybody will get into it. Even if they ride a little board, they'll want a longboard on the side. Like with surfing, you have your fish (a small, wide shape with two fins) for small waves and your gun for big waves."

And Ed just may be right. After all, longboarding is surfing—even if the waves are concrete.







SkateBoarder

Steve Adams, Spring Valley P.O.

Photo: Glen Fredrick

FOCUS



WARREN BOLSTER

Curtis Hesselgrave, the Firestone Ramp.

WARREN BOLSTER



Henry Hester, Strobe Dance.

FOCUS



JIM GOODRICH

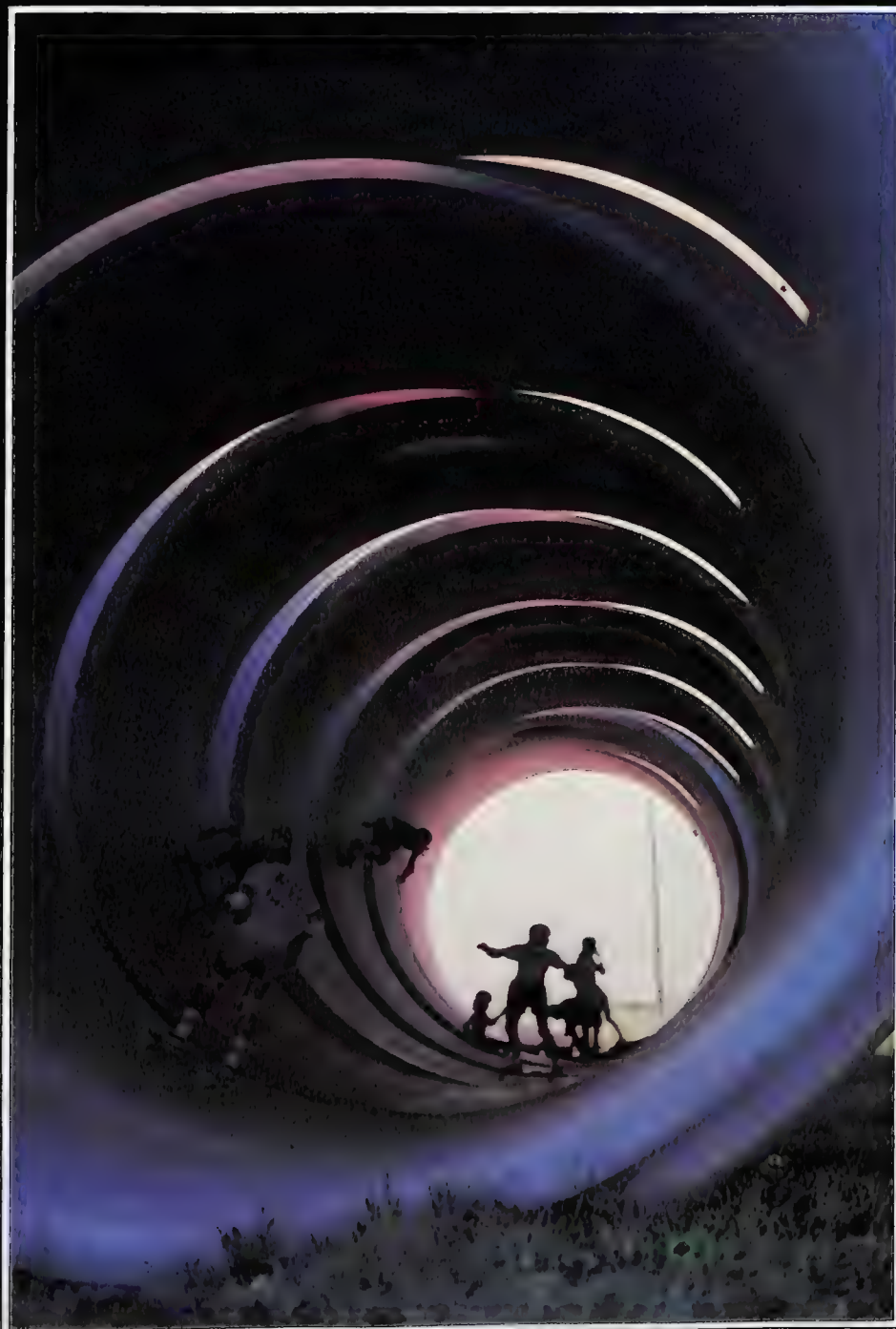
Dennis Martinez, Spring Valley.



JIM GOODRICH

Steve Piccolo, The Dog Bowl.

FOCUS



JIM GOODRICH

Pressing luck and limits, Super Tubes.

GLEN FRIEDMAN



Rick Blackhart, Spring Valley.



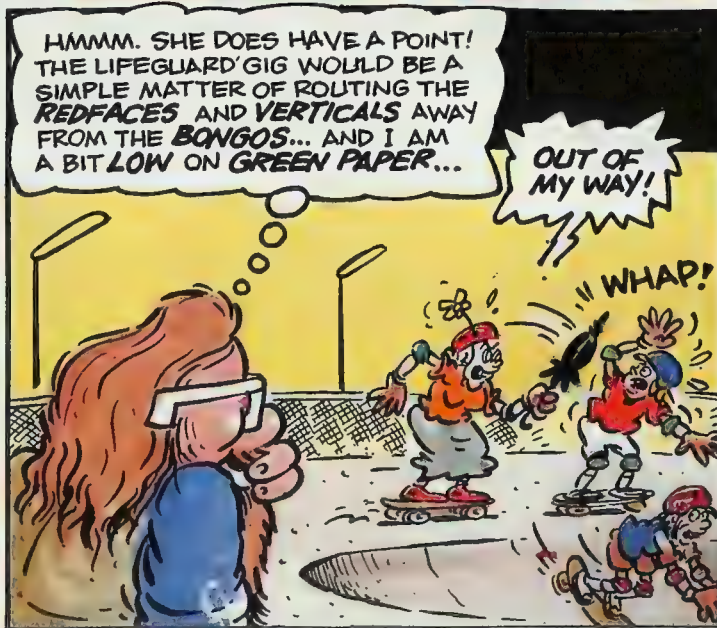
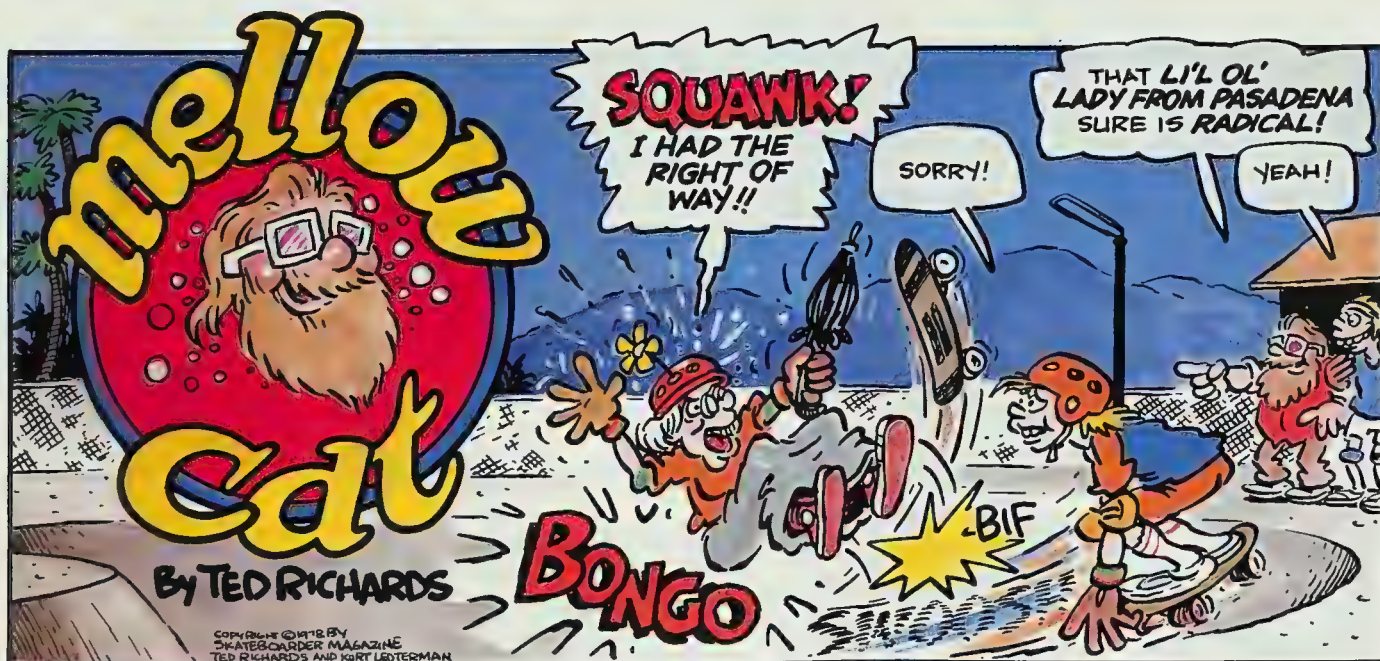
KRIS WHITE

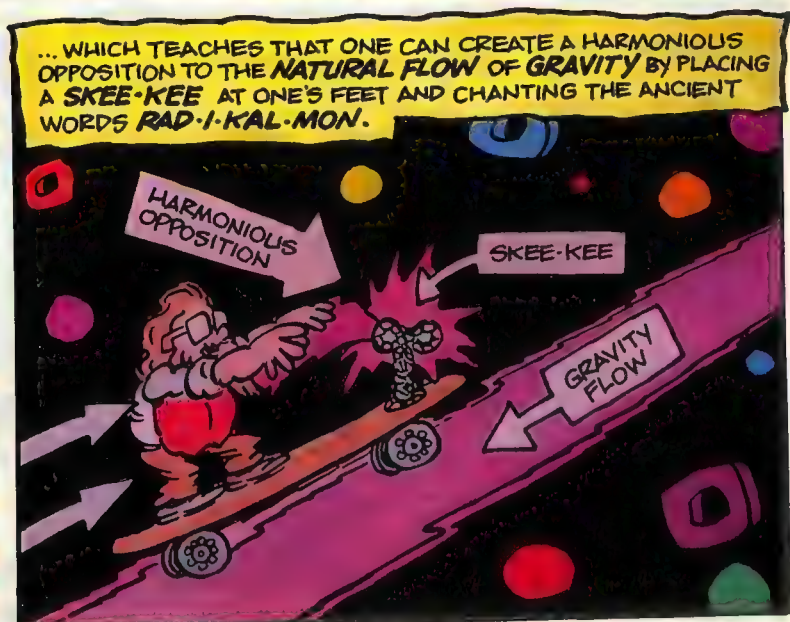
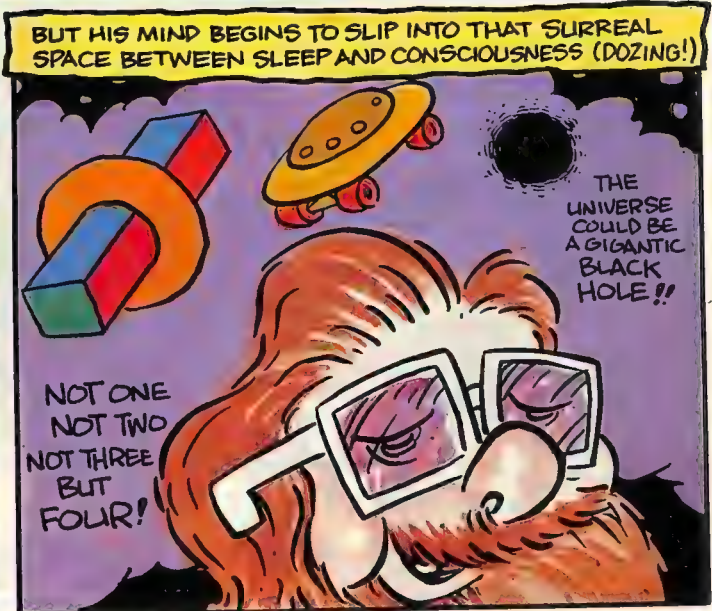
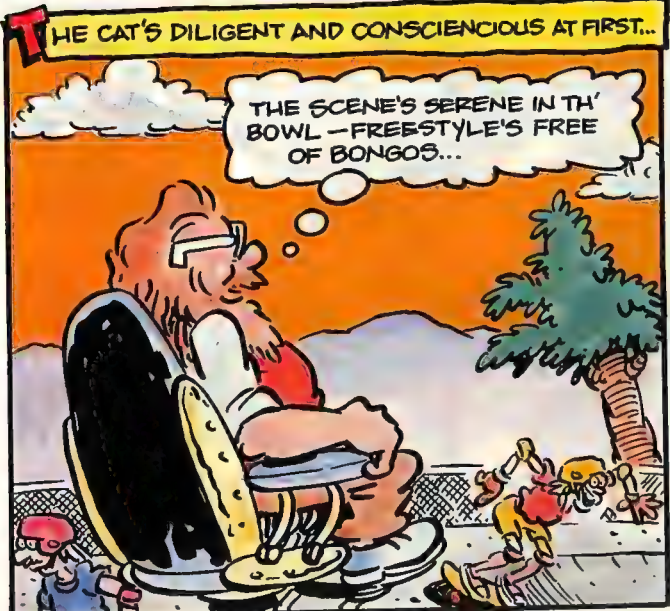
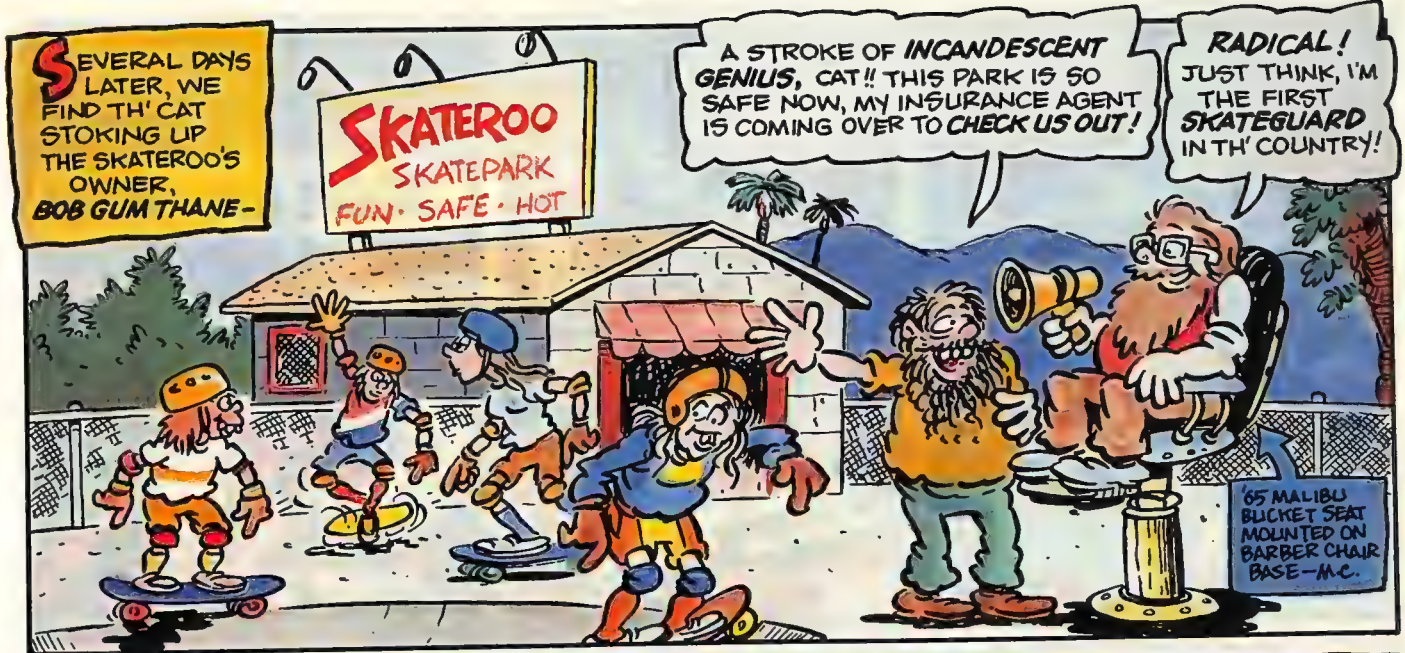
Jasper, Aala Park, Hawaii.

KRIS WHITE



Darren Ho, Hawaiian Fly.





TH' CAT'S MIND SENDS A SPASTIC SIGNAL TO HIS VOCAL CORDS...



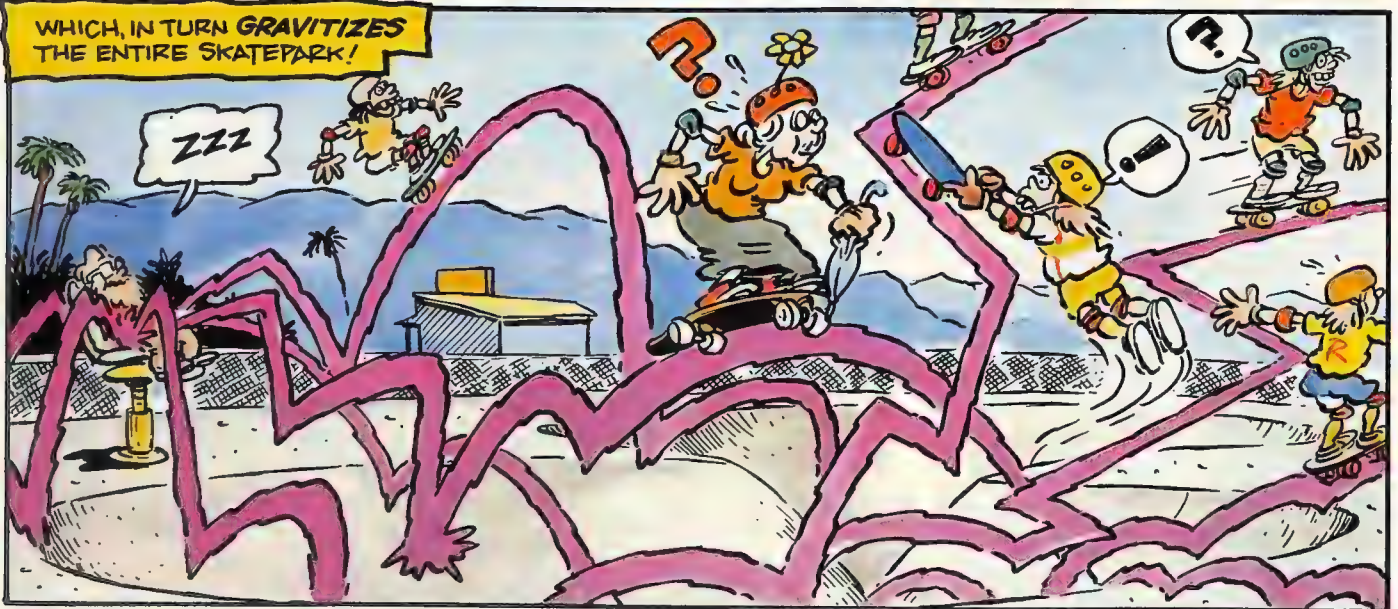
THE 1950'S **SKATE KEY** HANGING AROUND THE CAT'S NECK SERVES AS A **SKEE-KEE..**



THUS THE CAT CREATES AN INVOLUNTARY **ENERGY MATRIX**.



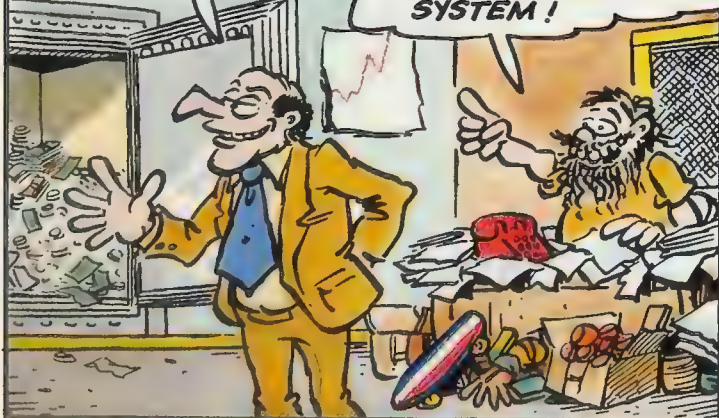
WHICH, IN TURN **GRAVITIZES** THE ENTIRE **SKATEPARK!**



MEANWHILE...

WELL, BOB, SO FAR I'M IMPRESSED WITH YOUR **SKATEROO SKATE PARK!**

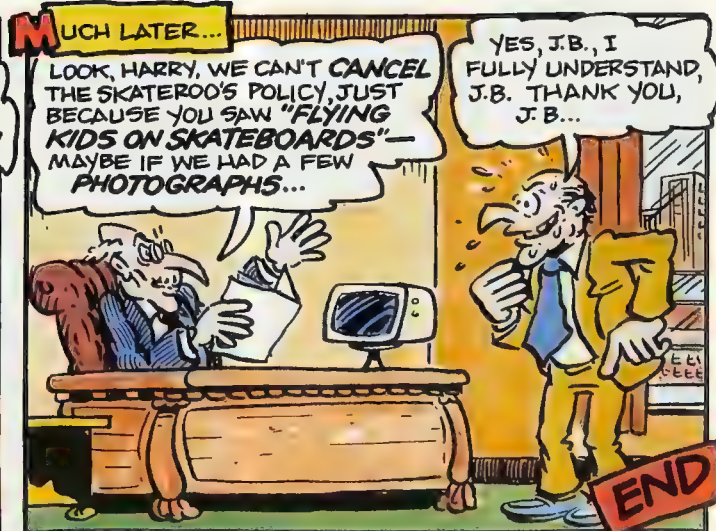
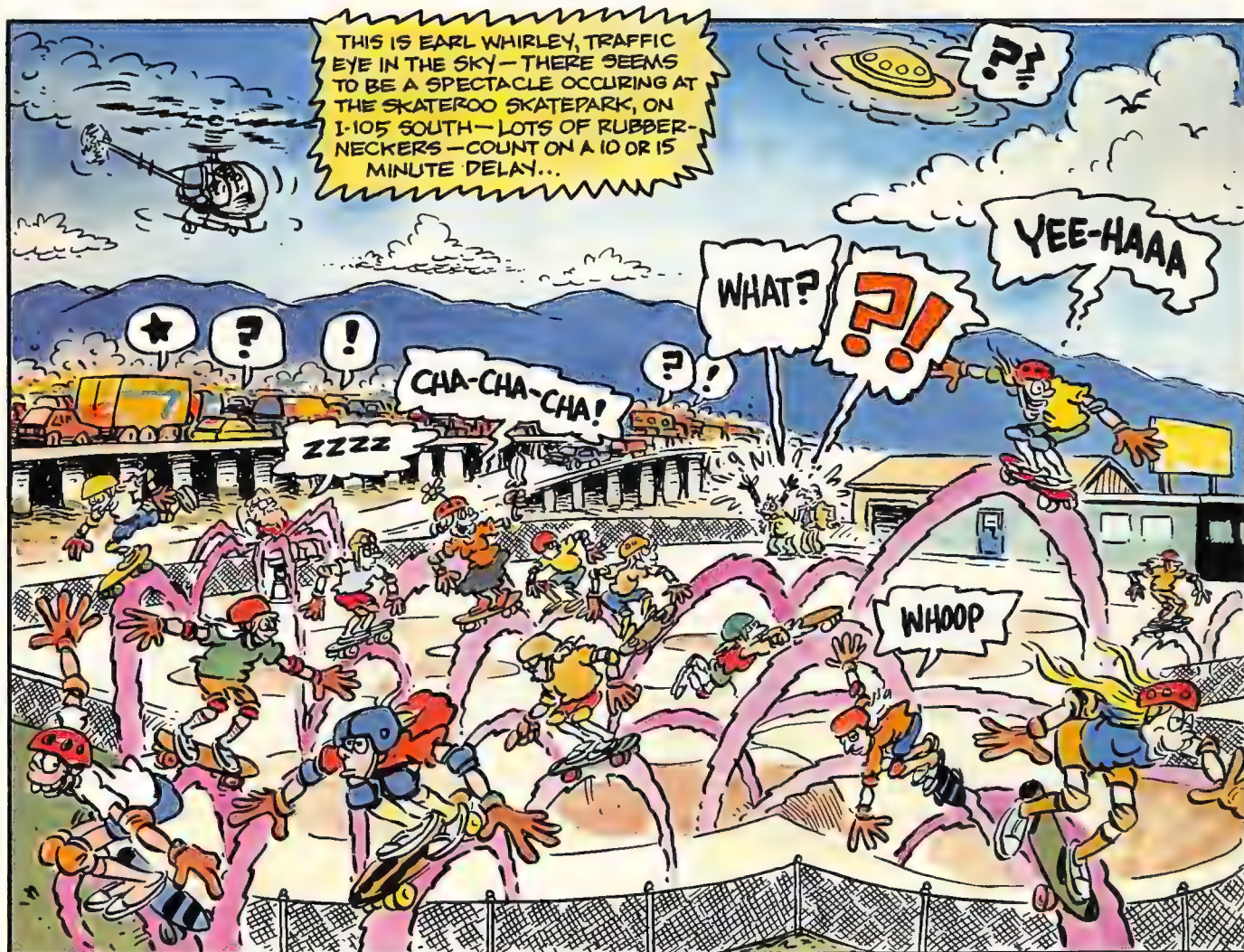
GREAT, HARRY! Y'KNOW, BESIDES BEING TH' **BEST**, MOST **EXCITING** SKATEPARK IN TH' COUNTRY, WE'RE NOW THE **SAFEST**— THANKS TO OUR NEW **SKATEGUARD SYSTEM!**



IF IT'S AS GOOD AS YOU SAY, BOB, I'M **POSITIVE** I CAN SUBSTANTIALLY **REDUCE** YOUR **INSURANCE PREMIUMS!**

OKAY-Y! STEP RIGHT THIS WAY AND **SEE** FOR YOURSELF!





KRYPTO BALL

by Curtis Hesselgrave

As almost everyone knows, it's been raining quite a bit in California this year. And when it rains, the fertile mind of the skateboarder must seek other activities to while away the hours. So it was that on a dark and rainy night, the ever-amazing Waldo Autry hit upon a new variation of Eight Ball (billiards), known as Krypto Ball. The idea was to use the new resilient formula skateboard wheels as obstructions on the pool table and put some variation in the normal game. He immediately discovered that the wheels took some very interesting rolls and hops when hit with the cue ball. From this discovery was developed the game of Krypto Pool.

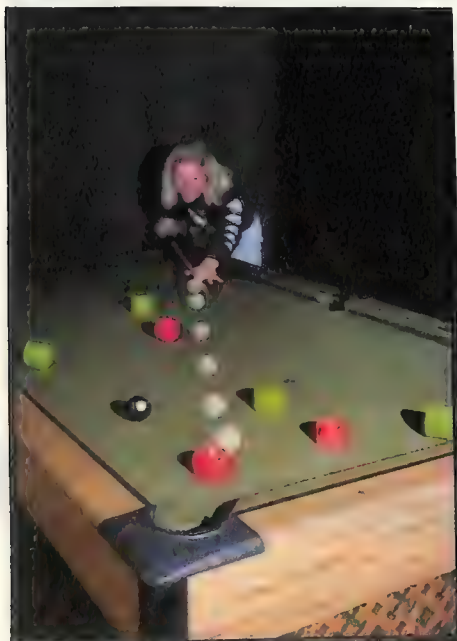
Krypto Pool is like no other game of billiards ever invented. It is played in a manner very similar to regular Eight Ball pool with a few hilarious changes. Rack the pool balls just as you would for regular pool (Eight Ball). Place four resilient skateboard wheels (without bearings—they bounce better) anywhere on the table you like. There are many variations to the placement of the wheels and each one changes the game slightly. Play the game through as you would play normal Eight Ball. Once a player has shot all his colored balls in and would normally be ready to shoot the eight ball, he must first sink two wheels before trying for the eight. Once the wheels have gone in, the eight must be sunk (call pocket) on a bank shot. You can only shoot the eight straight in if the cue ball is first bounced

off two cushions. Other than these variations, the rules are the same as regular Eight Ball.

The real fun begins when you try to shoot the wheels. They roll, hop, bounce, get edgers, rebound out of the pockets and do about a thousand other totally unexpected things. If you don't happen to have tips on your pool sticks, don't let that stop you; use them anyway to play tipless Krypto Pool, a variation that is bound to drive you nuts!

We have found that the taller resilient wheels work the best. Wheels in the 67-70mm range tip up and roll better on the table than do some smaller wheels. The more resilient the urethane formula, the better they bounce.

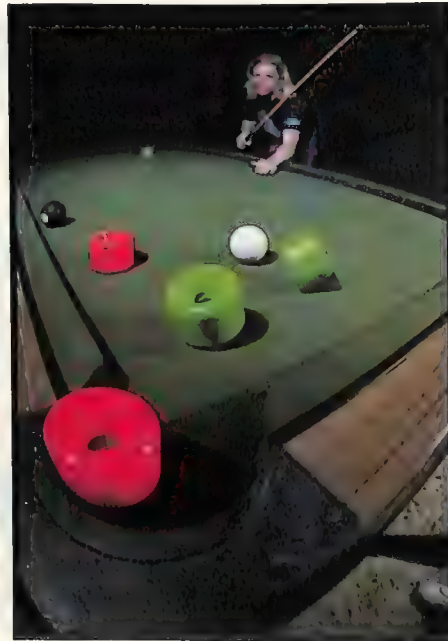
So, have at it, world—Krypto Pool Rules!



Tapping precision bearings into the wheel. Autry, home on the range.



Big Wheel flashing a nice bank roll.



Waldo, centrifugally gravitating the peripherals. As always, a hard act to follow.

(opposite)

The Amazing Waldo Autry successfully negotiates a one wheeler on edge.

Photos: Warren Bolster





Rod Fukumoto

**15 years old, rides for
Bahne Skateboards**

"I think he's got a good shot at the world championships in freestyle this year." These are the words of current freestyle champion, Bob Mohr, making this increasingly common statement about his 15-year-old protégé, Rod Fukumoto.

Rod began skating about three years ago when he was introduced to the sport by his friend and neighbor, Masami Countryman. "I didn't know anything about skateboarding, but Masami taught me a lot." Rod caught on fast and worked hard. Within a year and a half, he was skating for Bahne, where he has remained ever since. Bahne team coach, Bob Mohr, noticed Rod's incredible freestyle ability right away and has worked long hours to help him perfect his routine. "I don't feel that I could learn as much from anyone else," says Rod. "Bob has taught me so much about freestyle and he really makes me work." Mohr feels that Rod is a worthy pupil. His biggest asset is that he can move smoothly from one maneuver to another. Rod comes the closest to any skater I've seen to an Olympic ballet ice skater. "His moves are spontaneous and they all connect perfectly. I think he will bring skateboarding to a new level," says Mohr.

A freestyle specialist, Rod feels that the kick-flip is his strongest maneuver. Yet,

he enjoys pools and banks and excels in those areas, also. He likes slalom, too, and hopes to get better at it. Still, freestyle is what Rod does best, so few of his friends were surprised when he won the State Championships for freestyle in the junior division. Probably the most surprised person at that contest was Rod himself. He's a very modest person. Mohr says that "his only problem is his humility." That's a problem we could all use a little more of!

Rod doesn't like to talk about himself much, so I asked him who he thought the hottest new skaters were. He immediately mentioned Rick Delagarrza. "Rick's one of the best pool and bank riders around. I skate with him a lot. He seems to be nearly fearless. There are so many others, also."

Rod feels that equipment will continue to improve, and so will the skaters. He is currently using Bahne wood laminates with Trackers and Cad cruisers. He's designing his own model which will be out soon, making him the first amateur to my knowledge to have a personal model board.

Rod is grateful to all those who've helped him. A lot of people have influenced his style. He says that he's influenced by every skater he sees and tries to adapt the best from each. The re-

sult is a flawless blend of radical smoothness that puts him in a class with a very few others. Rod has thought a lot about the future of skateboarding and the possibility of turning pro. "I think that it's possible to make a good living as a pro skater, but a person needs something to back that up if it doesn't come through. It's good to see so many parks being opened; still, my favorite thing is freestyle."

Rod feels that practice, exercise, diet and clean living all contribute to a skater's ability. "I definitely skate better when I lay off junk food," he says. Rod's advice to new skaters is to specialize in one thing and work at it; but he thinks that the most important thing of all is to have fun. Fun is what Rod Fukumoto is into. Just watch him as he does his routine or carves up the local park. He enjoys watching others as much as they enjoy watching him. You can ask him about other skaters and he'll probably have a kind and knowledgeable word about them. But ask someone else about him and they'll probably tell you that he's not only one of the world's best freestylers but one of the sport's nicest guys, too.

CHRIS AHRENS



Hot cat in the cradle. Photo: Bolster





Peter Boronski

**16 years old, rides for Trax
Skateboards/Inouye's Pool
Service, N.Z. Branch**

Southern California is the Hawaiian Islands of skateboarding. The parks and pools of California are to skating what surf breaks like Sunset Beach, Laniakea or Pipeline are to surfing. It's the proving ground of the best skateboarders in the world. So it's only natural that skateboard champions from abroad travel to Southern California when they get a chance.

Pete Boronski is the 1977 New Zealand national champion. He won his title by finishing best over-all in slalom and freestyle in the finals held in August, 1977. Prior to that, contests in most major towns, then regional events, decided who would compete in the finals in Auckland. First prize was a trip to Southern California.

So it was that on a sunny day in early December, I picked up the telephone and a decidedly New Zealand accent asked if I was Curtis and if he and his mate, Grant MacReadie, could stay with me for a while. Kiwis dropping from the skies. Peter and Grant were at the L.A. airport and wondering how to get from there to anywhere, preferably some skate spot. Three days later—after spending a day and a half in a motel room waiting to be picked up and a foggy nighttime encounter with the 17-footer at Paramount (Peter says that this was the most impressive sight of his trip)—they arrived at the door, ready to spend six mad weeks skating, partying and getting to know everyone.

The traditional nickname for New Zealanders is "Kiwis," after a small bird found in their country. But Peter and Grant were immediately christened the "Zealies" by Floridian Hunter Jocelyn, who was also staying at the House of International Relations otherwise known as the Mad Cardiff House (home of Kryptoball). The name stuck; so throughout

skateland the New Zealanders were henceforth known as the Zealies. Peter, due to his diminutive 5'2" stature, is known as "Pee Wee Zealie."

Skate sessions were quickly organized. Peter rapidly adapted to vertical terrains. Within his first two or three sessions, he began to flow exquisite frontside aeriels. Chris Strople thinks that Peter does the cleanest, most relaxed frontside aeriels that he's ever seen.

Then, the rains set in and the wet Winter of '78 began. During the rainy nights, Peter and Grant told stories of New Zealand mountains, sheep, waves and skating. Peter got his first skateboard for Christmas when he was six years old. (In New Zealand, Christmas comes during the Summer.) He got on it right away and has skated on and off ever since. In the beginning, it was just hill skating; it wasn't until the development of urethane wheels that he began to get into variety.

When the rebirth of skating started in 1974-5, Peter and his friends saw ads for Cadillac wheels and Chicago trucks in the American surf magazines and sent for this equipment by mail order. (New Zealand has very high import duties, making it nearly impossible to import skate equipment at a reasonable price.) As the local skate industry got underway, he was able to get his equipment free from the manufacturers.

During these early urethane days, their skate terrain was streets and car parks. When the first copies of SKATEBOARDER Magazine arrived, they immediately began looking for reservoirs, spillways and pools. They found plenty of pools, but all had water in them! But reservoirs and spillways abound. Their use is limited to the Summer months when everything is

dry, since during the Winter there is too much rain and water everywhere.

Peter says he got into freestyle skating mostly because the prize for the national championship was a trip to the U.S.A. Even though it's not his favorite type of skating, he does it well (he won every contest he ever entered except for the first one). After seeing freestyle in the U.S., Peter feels that back home they "muscle" it too much; the U.S. variety flows more. His favorite freestyle maneuvers are 360's and handstand variations.

Slalom racing is more Peter's cup of tea. He can skate rhythmic, fast courses all day long. We set up some courses on the street in front of our house while he was here—it's a steep road with not much of a runoff area. Peter was like a fish in water; he and Waldo spent innumerable hours riding.

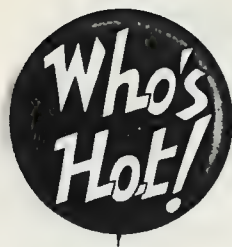
Peter's favorite American skaters are Chris Strople, who helped him a lot, Curt Kimble, Kirk Talbot, Kevin Anderson and Ray "Bones" Rodriguez. His favorite peaks are the Pipeline in Upland, Paramount, Spring Valley and Oxnard. Back home in New Zealand, his favorite skate spot is the Canyon Spillway. For skating equipment, he prefers the 32" Caster with Tracker Mids and Sims Snake wheels.

Peter feels that he has improved immeasurably during his stay in America. Back home, they have only one pool to skate in, and it's a limited one. But with good luck they will soon have skate parks. Peter hopes to use his new-found knowledge of skating surfaces to help design skate parks in New Zealand.

CURTIS HESSELGRAVE

The Flying Kiwi. One of the cleanest frontside aeriels in the business. Photo: Cassimus





Kevin O'Regan

**12 years old, rides
for Arrow Skateboards**

"I used to surf a lot, but hardly ever anymore. I just don't have the time—I skateboard all the time now." Kevin O'Regan speaks of his surfing days as though they took place long ago, almost as if in another lifetime. As he recalls, it was "back in the third through fifth grades" that he and his neighbor frequented the better breaks just a short drive down the freeway from his Mission Viejo home. Since then, Kevin has evolved into about as serious a skater as they come and undoubtedly one of the slickest practitioners of the art at his community's new indoor park, Skateboard Odyssey. After all, Kevin is now graduating from the seventh grade. It was time to move on.

Undeniably, Kevin has come a long way during the past two years. From the streets and sidewalks of his neighborhood, he progressed to the slight banks of Irvine's nearby public skate park where he "learned how to lipslide." And then, at the beginning of this year, his riding ability took a dramatic upturn.

"I never even rode a bowl before the park (Skateboard Odyssey) opened," says Kevin. "That is where I *learned* to skate . . . just from watching other people ride."

California's recent unseasonably wet Spring, in fact, drew many of the pros to that all-weather facility, providing a constant source of inspiration for Kevin. Under the tutelage of Dennis Martinez and Steve Schisler (park manager) in particular, he has pushed himself well beyond the basics toward a smooth, quick style with emphasis on elevator drops, aeri-als and frontside axle grinds. Kevin uses his slight stature (70 lbs., 4'7") as an advantage in the tighter sections while remaining conscious of maintaining momentum in the larger runs. His only problem on that count: "I want to hit a wheelie in the big half pipe . . . I think I need to be a little heavier."

Kevin's attitude might be considered

competitive, but not obsessively so. Although one of his favorite sports is football, having recently finished his third season of Pop Warner tackle, he seems to prefer the less pressured realm of skateboarding. Kevin admittedly enjoys a responsive audience while riding ("They tell me to go for it, and I go for it") but his good-natured manner underscores his principal motivation: "It's fun!"

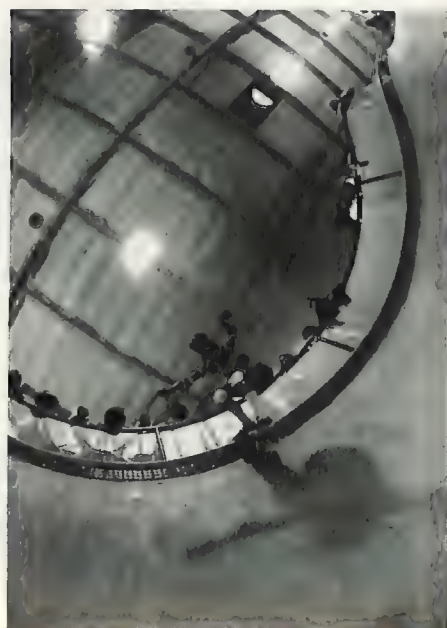
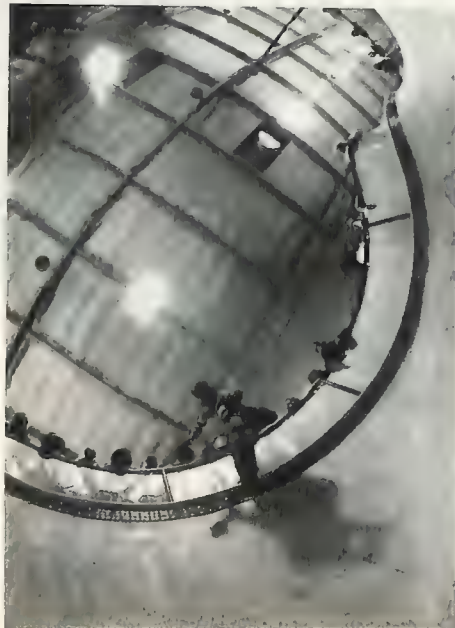
Not surprisingly, Kevin's swift progress has landed him riding time at the Odyssey (formally in exchange for occasional clean-up services) and free equipment as one of the youngest members of the new Arrow Skateboard team. His current skate is a 27" seven-ply prototype with Tracnology wheels and Midtraks. As for safety equipment, Kevin fluctuates between Norcon and Pepsi varieties,

though always sporting Rector shorts to guard against a former tendency towards hip injury.

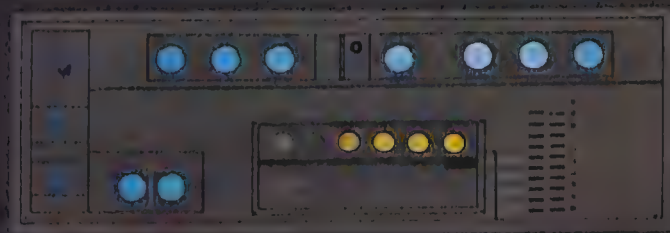
Judging by his enthusiasm, ability and, of course, youth, Kevin looks to have tremendous potential for growth within the sport. He is currently planning to expand his skating beyond bank riding to include slalom, having been influenced in that direction by fellow teammate, Bobby Piercy. Beyond that, he shares a common desire with many other talented park riders: "I want to get into a bowl riding contest to see where I rate compared to other kids my age." Kevin's only other wish: "I hope they keep skateboarding going for a long time. It's really a fun sport . . . I think everybody should be getting into it."

BRIAN GILLOGLY

Kevin O'Regan, elevator dropping down the shaft at Mission Viejo.







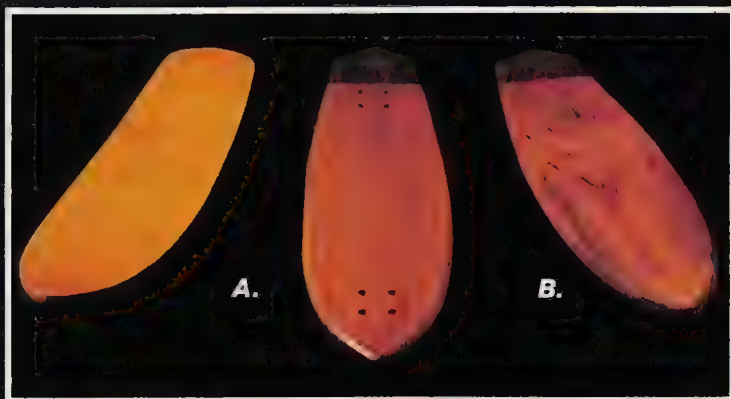
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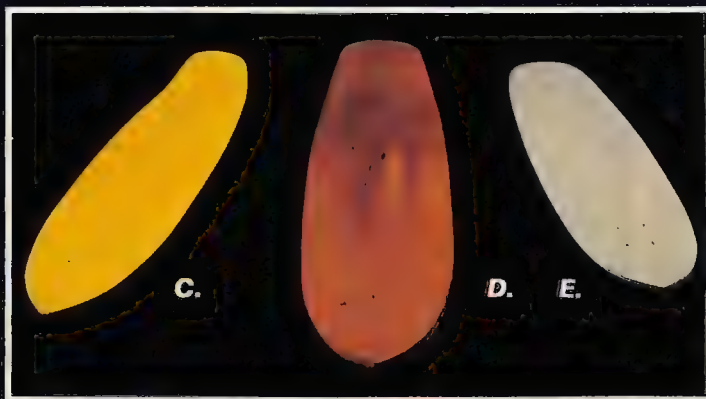
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The First Annual SkateBoarder Poll

Banquet And Awards Presentation



A night at the Pavilion or a Night At The Opera?

BALBOA PAVILION

The First Annual SKATEBOARDER Poll Banquet, judging by all available feedback, was the social event of the season—if not in the history of the sport—as prior to this any social activities were limited mostly to I.S.A. meetings or contest weekends in some unfortunate hotel.

Political, commercial and competitive instincts were noticeably tranquilized in the spirit of the occasion (and by the spirits of the two bars for those of legal age). The color provided by the 400 guests made it frustrating just to decide where to begin. As the occasion was

"coat and tie," a certain nervousness was felt by the staff who are, by now, more than familiar with the participants' ability to "skate" on, and past, the limits. (However, it *had* been decided that if someone showed up in a t-shirt painted with coat and tie that it *would* show enough style to get in.) Our worries fortunately weren't founded and even some tacky character in checkerboard pants who claimed to be Hobie's Steve McAnlis was allowed admittance; after all, the patches sewn on his jacket and the smell of cheap wine on his breath told us he probably hadn't had a good

meal for some time.

Another arrival that attracted attention was that of the official SKATEBOARDER Magazine Toastmaster, the oft-toasted Mellow Abdul Cat himself, making a rare public appearance in the company of close friends, Jim Beam and Jack Daniels. Particularly of note was the Cat's wardrobe—courtesy of Eureka U Rent It Hardware And Deli—which displayed his penchant for true style rather than fashion: Not just a tux, but a tux with tails—three of them, no less.

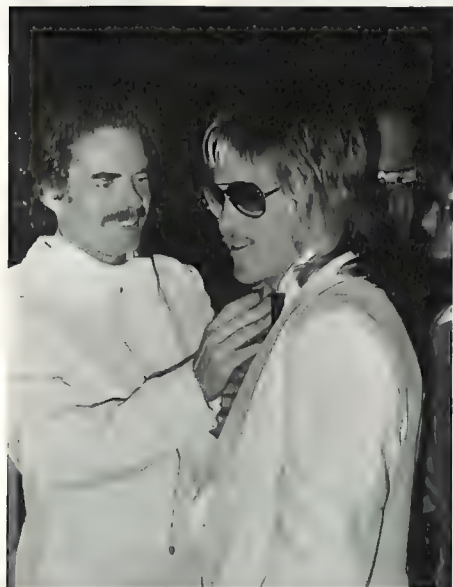
Still another arrival, less noticeable but no less classic, was, in fact, a field



Top Dog Tony Alva.



Gregg Ayres in blinders.



Curtis Hesselgrave and Bobby Piercy, dressed to kill and give their girls a thrill.



John O'Malley

Torger Johnson and Beeg Greenlee.



The Cat and his creator, Ted Richards.



staffer who is rumored to have dressed as a waiter so as to provide a journalistic service of sorts by maintaining his incognito status yet mingling freely. So as not to arouse suspicions and complicating social la-tee-dahs, our main man is said to have not gotten a ticket but nonetheless successfully employed his "walk-in-backwards" technique for a new record of 327 times in a row. The first 326 times were performed at the movies (as many as 35 in one wild night). Says he, "I know it sounds ridiculous but it really works." If he *had* been caught, knowing him as we do (that's why he's in the field), he undoubtedly would've claimed that he thought the "R" in R.S.V.P. stood for "reverse."

While we could report forever on how cute Tom Inouye looked in his green tux or how dapper Pineapple, Steve Cathey and Dennis Martinez looked in more formal venues or how well Spider Wills' surplus attire had endured all the partying since 1945, we simply must move on and give the girls equal time.

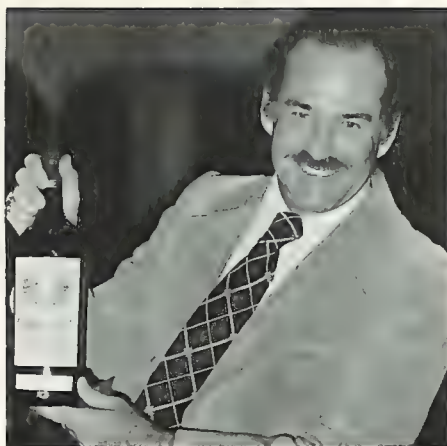
The ladies were as dazzling as ever. The Cat was purring like a kitten and Victoria "Miss Hobie" Holman was her usual mellow self in spite of Kim Cespedes who, in accepting her award for third place, proclaimed, "I'm the real Miss Hobie." Linda Delgado looked stunning in top hat (meow) and although Ellen Oneal looked her usual bubbly self, Laura Thornhill was the skate prom's queen; but after accepting her award for first place, she confessed disappointment that she'd had her braces off for two months and "nobody had even noticed."

The special awards were an interesting play (on words, some said). The "Big Mac" award was accepted by some imposter wearing a Hobie decal on his back—turned out to be some guy referred to as the "Brave Bull," but, after a lot of the same, the award of a free dinner at MacDonald's was enough to lure the guy away from the podium. Someone said he came with the guy in the checkered pants. The "Patents Pending" award was won by a surprised Mr. Bennett but, unfortunately, just after he received the award the base plate broke. We'll offer a new, improved one next year. The "Fickle Finger Of Skate" award went to Bobby Piercy who said he couldn't understand why he got it but later changed his mind and said that people "just don't understand." Later, a place in the top ten served to relieve the tension somewhat. The "Groupies' Choice" award (and the unofficial record for the fastest time to the podium and back) went to the still-disbelieving Gregg Weaver who, we might add, never takes advantage of his abundant opportunities, much to the wonder of his peers—but then, they don't know Gretchen . . . (sigh). The "Cat's Meow"



BOLSTER

Two imposters make Marx at the opera.



BOLSTER

For Steve Pezman from Steve McAnlis: Chateau de Pez.



BOLSTER

The Fish and Janus made out well.



ALLEN

Sally Anne Miller and Dave Dash.



BOLSTER

Mr. Bennett, flashing on a broken base plate.



SUSAN BOLSTER

Jeff and Jayne Heininger, Cindy Cooper, Paul Haven and Jayne's sister, Stephanie Worth.

award (the other "Groupies' Choice") went to Ellen Oneal who was the first girl ever to have kissed the Cat. Someone said that the Cat spent the rest of the evening kissing every girl who dared to accept an award (and several others, too). The "Above And Beyond" award went to the I.S.A.'s Sally Anne Miller who, it was felt, had done the most for the sport in 1977. The staff presented Publisher, Dave Dash, with a surprise trophy for his leadership in the sport: a blue neon Porsche sign (he already has a Carrera, calendar and jacket). After the special awards had been presented,

Gabriel Wisdom, KGB's announcer—longtime surfer and one of the top professionals in his own field—turned the mike over to Dave Dash, the thought being that the staff, with yours truly, could shed some light on the various personalities. At this point, the Poll winners were announced. While there were some surprises, there were few complaints. Since this was a popularity poll, publicity and the special area of skill of the skater proved to be the determining factors.

At this point in the evening, the movie "Skateboard Madness" was supposed

to be previewed by filmmaker, Hal Jepsen. (You might recall our travel series in the last three issues by Guy Motil who joined Hal's crew in the filming trip which included Florida, Puerto Rico and the Virgin Islands.) Early feedback told of an outrageous "clay skater" sequence much like "Gumby Man," only, reportedly, even better. Unfortunately, there were technical difficulties—much to Hal's disappointment—and the preview didn't get under way until after the awards. By this time, a, shall we say, a very, uh, "intoxicated" (with the festivities, of



Gretchen and Gregg.



The Cat enjoys his fifth Orange Crush.



Gregg Weaver, taking it all in stride.



Steve Cathey with a classic idea.



Henry and Ann, Bob and Gloria.



course) Bob Skoldberg was heard to remark, "Well, it was a Hal of an effort!"

As #20 and #19 were both in Hawaii, and Gregg Ayres (#18) was hiding behind black sunglasses and #'s 17, 16 and 15 aren't known for letting their words speak louder than their actions, the ball didn't really get rolling until #14, "the guy who wrote the book" took the stage—Mr. Bruce Loganski. Not knowing that the mike was turned on, Mr. Earth immediately announced to the 400 present what he'd been doing all evening, then proceeded to plug his aforementioned book,

although he doesn't remember any of that now. (His mother, Barbara, who was at the notorious Logan table, didn't complain since Denis Shufeldt, their shop manager nowadays, had been seeing to it that her glass was always full.) Anyway, as Bruce was led away from the podium, I reminded the audience that, as always, "Bruce is a hard act to follow." (So as not to misrepresent all concerned, I'd like to add that Bruce was doing stuff three years ago that still isn't being done today; but there were no polls around when Bruce was the master

wheelsmith.) Stealing Bruce's trick, and now knowing what could be gotten away with, the rest of the winners made their speeches. Henry Hester made a speech, looking pleased to be even that high (#12) on a popularity poll that was dominated by the bowl, pipe and pool masters. How *anyone* sitting at Skoldberg's table even got to their feet is an equal wonder. Russ Howell, reportedly stoked to be in the top ten (#10), made his annual speech.

Gregg Weaver (#5) was speechless. Stacy Peralta was his usual graceful and thoughtful self (thanks, Stace). Tom



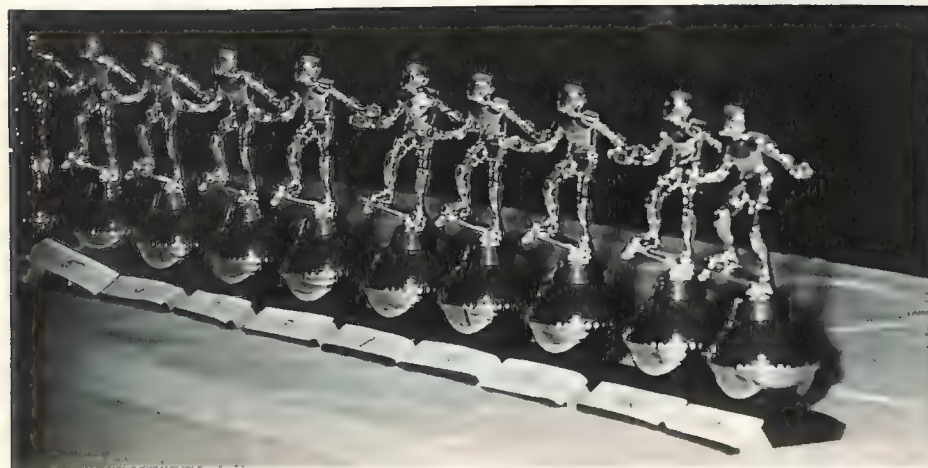
Nathan and Ellen.



Justified pride. Tony Alva takes in stride what cannot now be argued—the readers think he's the world's best.



Biniak gets support for a top ten berth.



Inouye, who requested a couple of extra tickets late that same day for his parents, captured the #2 spot and thanked them, a particularly touching gesture, as all concerned had come a long way in the last two years and had a right to be proud.

What can you say? You could say that First Place went to someone who could handle it. You can say it shouldn't come as a surprise. You can even say you didn't think it'd be allowed to happen! But you *can't* say that the readers don't buy his act: Tony Alva, the Maddog himself, took the top honors. Even Tony

didn't think it would happen and was, for the first time we've seen, very humble as a result. No matter what you say, what he says or what he does, Tony Alva was the man of this night. His style, possibly more outrageous than Muhammed Ali's, pumps the sport with personality, gives it some juice. We think the readers picked a winner. Tony's gonna be an even harder act to follow next year.

Until then . . . W.B.

MEN POLL POINTS

1. Tony Alva	6,617
2. Tom Inouye	6,123
3. Jay Adams	5,401
4. Stacy Peralta	4,418
5. Gregg Weaver	3,222
6. Ty Page	2,704
7. Bob Biniak	2,321
8. Waldo Autry	2,046
9. Bobby Piercy	1,804
10. Russ Howell	1,777
11. Shogo Kubo	1,420
12. Henry Hester	1,380
13. Paul Hackett	1,327
14. Bruce Logan	1,299
15. Steve Cathey	1,273
16. Mike Weed	1,155
17. David Hackett	1,129
18. Gregg Ayres	1,017
19. Darren Ho	984
20. Tom Sims	980

WOMEN

1. Laura Thornhill	8,255
2. Ellen Oneal	7,952
3. Kim Cespedes	5,637
4. Jana Payne	5,324
5. Robin Logan	5,291
6. Ellen Berryman	4,740
7. Desiree Von Essen	2,702
8. Robin Alaway	2,556
9. Michelle Matta	1,504
10. Edie Robertson	855

Voting was scored by points, with 10 for first on down to 1 for tenth on the ballot.





ALLEN

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ALLEN

Happy winners, Laura Thornhill and Kim Cespedes.



ALLEN

John Krisik and Henry Hester (standing) join Stacy Peralta, Gregg Ayres and Kirk Talbot for some spirited story-telling.



ALLEN

"He really is a Beast, you know." Looking suspicious, while Gloria and Bob Skoldberg listen to Susan Bolster tell secrets from the cave.



BOLSTER

Spider Wills gives the Cat a hot tail. Me-Yow!



Doug Saladino, hanging his art in the gallery during "freestyle" competition. Photo: Susan Bolster





THE FIRST HESTER/ISA PRO BOWL CONTEST

by Curtis Hesselgrave

Since the Spring of 1977, top pool riders have been getting together both formally and informally to try to come up with a system which could fairly evaluate pool riding competition. The catalyst that caused all this thinking to gell came from an unexpected quarter. Henry Hester, himself a top slalom racer, got it all down to the nitty gritty by organizing a pool contest. Craig Colburn of Skateboard Heaven in Spring Valley made his park's pool available; and SKATEBOARDER Magazine, Taperflex, Hobie, Santa Cruz, Gordon & Smith, Powerflex, ACS, Tracker, Kryptonics, Sims, Lazer, Logan, Rector and HPG IV all donated money for the purse. The International Skateboard Association provided the sanction and the first pro pool contest was on.

The judging system was experimental. Since this was the first time in history for such an event, no one knew exactly how it should be run; so all the ideas were collected and the trial system was developed. Points were assigned for each maneuver and routines were to be two minutes long. As the events progressed, we realized that this system favored en-

durance over radicalness and execution. Future contests will utilize a system which does not have a time limit for routines and evaluates each ride on a 1-100 point basis, taking the best two out of three rides and combining the scores for a total.

The skaters rode in elimination heats, cutting the whole field from 37 to 16 the first day, first and second places being decided on the second day. In addition to open bowl competition, events were held for the most consecutive one-wheelers in a one minute period and distance carving on the tiles. There was also a doubles event in which teams of two skaters rode for a one minute period. This event was held both days and the scores were combined to determine the over-all winners.

The contest was originally scheduled for March 3-4, but the mother of all storms blew into California that week and the event was postponed to the weekend of March 11-12. Again, the weather was uncooperative and the contest was rained out a second time. During dry periods, skaters were flooding Spring Valley to practice and the energy was building.



Dennis Martinez, cruising familiar turf.
Sequence: W.B.

Kirk Talbot, sequentially carving 9.32' of coping to win the title carving event. Photos: W.B.



Finally, on Saturday, March 18, the weather cleared, the skaters were there and the contest got underway at 10:30 sharp.

The first event was one-wheelers. Energy was high. Most skaters had the rules wired and were doing a few set-up turns before they started throwing wheelers. Spring Valley local, Doug Marker, won first place and \$100 with twenty-five consecutive one-wheelers in his home pool. Rick Blackhart from Northern California was second with twenty-three for \$50. A three-way tie for third between Steve Cathey, Tay Hunt and Paul Hoffman (with twenty wheelers each) was broken by Steve's final ride of twenty-seven wheelers (the high score for the day) and he walked away with third place and \$25. Tay and Paul tied for fourth place with fifteen wheelers each.

Next was doubles competition. Nine teams registered to compete in the two day event. Since scores from Saturday and Sunday would be totalled, teams needed to be consistent in order to win. Steve Cathey and Layne Oaks led after the first round with 29.5 points. Skating in clean, coordinated crossovers and matching moves, they looked as if they had done some practicing! Behind them,

also looking clean, were Dennis Martinez and Doug "Pineapple" Saladino with a score of 26 points. Scott Dunlap and Steve Olson, scoring 23 points, were third. Most of the other teams looked as if they hadn't put enough time in practicing together . . . in fact, most teams were put together on the spot.

When the doubles were over it was time for the main event. By this time there was quite a crowd in attendance; unfortunately, spectator facilities were very poor and most people didn't get as good a look as they would have liked. In future events, spectator facilities will be markedly improved.

Thirty-five skaters were ready in the paddock area to skate for two minutes each, trying to rack up enough points to make the cut at 16. Everyone blazed! It was one of the hottest skate sessions I've ever seen: aerals, cess slides, coping 360's, edgers, radical frontslides, wall slides and even a vertical kick flip. All the skaters found that two minutes was a long time. Some did as many as six or seven separate runs to use up the time. It turned out that the skaters doing good maneuvers in the least amount of runs scored the highest.

Too much scoring time was lost walk-



Kirk Talbot, viewed from the competitor's angle during the earlier pre-final run. Note the previous distance (taped) to be beat in order to avoid elimination. Photo: Jim Goodrich

ing out of the pool and starting again. Gregg Ayres, using only two runs to use up his time and throwing some clean moves, led the first day's event. This closed Saturday's competition.

Sunday dawned sunny and warm. By 9:00 all the skaters were at the park, getting practice underway. During practice, it was easy to see how strategies were planned. Doubles teams were working out routines. Long rides were the order of the day.

The first event was tile carving. It became immediately apparent who had practiced! Although the beginning distance was only three feet, all but six skaters were eliminated in the first round. Many were getting carves much longer than the necessary length to qualify, but they weren't clean. They would hit the foul marks either on the way up or the way down. The six who advanced were getting up on the tiles well ahead of the marks and coming down far past them. As the distance increased, only Talbot and Olson remained. A classic battle royal between these skaters emerged, Talbot eventually winning with a carve of 9.32 feet, an official record for Spring Valley's pool. Tay Hunt took third to round out the field.

Next was doubles round two. The teams were much more coordinated than on the previous day. After some excellent routines and one spectacular crash on a double carve by Dunlap and Olson, scores were tallied and the final results confirmed Saturday's standings. Layne Oaks and Steve Cathey won with a combined score of 50 points. Doug Saladino and Dennis Martinez came in second with 49 points and Scott Dunlap and Steve Olson took third with 48.5. Close competition!

The final rounds of the open bowl competition were now upon us. Energy was in the air and the competition was intense! Skaters were making longer runs and holding back a little, throwing maneuvers that they were really competent in and not going for radical. A few tried both. Martinez was literally knocked out of the contest with a bad fall on a very committed frontside axle grinder. Dennis was badly shaken up but o.k. (o.k. enough to go to Jacksonville, Florida, the next weekend and win first place and \$2,000 in freestyle competition). The field of 16 was then cut to 8. Mike Weed, Steve Cathey, Scott Dunlap, Steve Olson, Doug Marker, Doug Saladino, Gregg Ayres and Steve Alba would run again to seat the

top eight and then pick the two who would run head-to-head for the first and second places. After another grueling two minute routine by each skater, the results were in. Steve Olson had placed third, winning \$250. Steve Alba and Mike Weed were left to battle it out for first and second. In the final round, Weed took two runs and threw some very tasty 360's, cess slides and wheelers. Alba used only one ride which lasted two minutes to rip wheelers, axle grinders, wall slides and more, looking strong and committed. A relatively unknown skater from the Badlands, Steve Alba, only 15, walked away with the first place prize of \$1,000 and 100 points to be the leader in points for this series of contests.

At the awards ceremony, Henry had a few surprise trophies. To Dennis Martinez and Doug Saladino went a prize for the best coordinated uniforms. Gregg Ayres got a trophy for the best tennies with his red hi-tops. Trophies for the best "eat it" went to Scott Dunlap and Steve Olson for their spectacular crash in Sunday's doubles.

The next event in the Hester ISA Pro Series will be held at the Pipeline Skate Park in Upland, CA, on April 15-16.





GOODRICH

Steve Cathey



CASSIUS

Steve Alba



GOODRICH

Kirk Talbot



SUSAN BOLSTER

Henry Hester



SUSAN BOLSTER

Spirited Victory Celebration



WB

"Martha"

Doug Marker



Bob Skoldberg



Steve Olson



GOODRICH



DAVE DASH

Krypto Man (Dave Morin)

SCORES

OPEN POOL EVENT

(\$1,000, \$500
and \$250)

	Points
1. Steve Alba	100
2. Mike Weed	85
3. Steve Olson	75
4. Scott Dunlap	65
5. Gregg Ayres	55
6. Pineapple Saladino	50
7. Doug Marker	45
8. Steve Cathey	40
9. Harvey Hawks	25
10. Dennis Martinez	25
11. Paul Hoffman	25
12. Kirk Talbot	25
13. Layne Oaks	25
14. Rick Blackhart	25
15. David Paul	25
16. Doug Schneider	25
17. Bobby Valdez	15
18. Rod Saunders	15
19. Brad Bowman	15
20. Robert Garrett	15
21. Kurt Cortum	15
22. Kent Senatore	15
23. Tay Hunt	15
24. Howard Hood	15
25. George Orton	15
26. Arthur Vieccio	15
27. Tony Harnell	15
28. Steve Ferris	15
29. Gunner Haugo	15
30. Randy Travers	15
31. Darrell Miller	15
32. Bobby Boyden	15
33. Russ Gosnell	15
34. Ray Ritter	15
35. Eddie Katz	15

ONE WHEELERS (\$100, \$50, \$25)

	Points
1. Doug Marker	25
2. Rick Blackhart	23
3. Steve Cathey	20/27
4. Tay Hunt	20/15
5. Rod Saunders	19
6. Layne Oaks	13
6. David Paul	13
7. Scott Dunlap	12
7. Gregg Ayres	12
8. Dennis Martinez	10
8. Tony Harnell	10
9. Kurt Cortum	9
10. Steve Ferris	8
10. Arthur Vieccio	8

TILE CARVING (\$100, \$50, \$25)

Winning Distance

1. Kirk Talbot	9.32'
2. Steve Olson	
3. Tay Hunt	
4. Rod Saunders	
5. Brad Bowman	
6. Pineapple Saladino	

DOUBLES

(\$100, \$50, \$25)

Winning Score

1. S. Cathey/L. Oaks	50
2. D. Martinez/D. Saladino	49
3. S. Olson/S. Dunlap	48.5
4. R. Saunders/D. Paul	40
5. R. Travers/B. Boyden	35.5
6. K. Cortum/P. Hoffman	34.5
7. A. Vieccio/G. Orton	33
7. B. Bowman/K. Senatore	33



Mike Weed, demonstrating the consistent abandon that earned him 2nd place in the main "freestyle" event. Photo: Jim Cassimus



"Pineapple," racking up aerial hours in home grounds. Photo: W.B.

The Badlands' Steve Alba, tearing it up in practice on his way to 1st place in the hotly contested "freestyle" event. Photo: Jim Cassimus





*SKYHOOKS™ Hawaii, Inc. will replace any SKYHOOK™ broken through normal use.

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Ask any pro about the **NON-EATER** at your local dealers, or write SKYHOOKS Hawaii, Inc., P.O. Box 30369, 1221 Kapiolani Blvd., Suite 600, Honolulu, Hawaii 96814. Cost is \$6.95 per set plus freight and handling @ \$1.50 per set delivered USA—\$3.00 foreign.

SKYHOOKS™
HAWAII

SKYHOOKS™ HAWAII, INC. 1978 ©

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WA-HOO

by **lan**

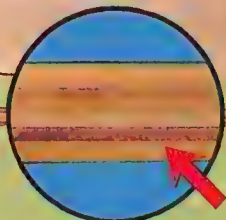


lan WA-HOO designed and engineered for the discriminating PARK, POOL and BOWL rider who defies the fine line. This board is very effective for vertical climbing, 180's and tail taps. The rocker enables the rider to get a lower center of gravity and better control.

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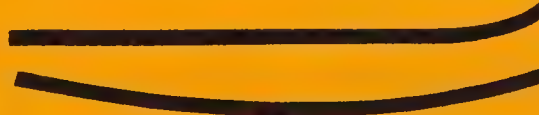
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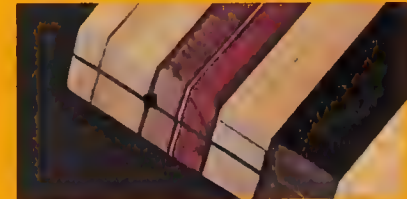
HERE'S HOW THE SUPERTOUGH HEART OF CALIFORNIA HARDWOODS DECKS STACK UP...



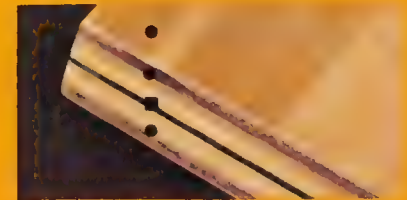
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Photo: Warren Bolster, Skibr Mag
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Photo: Warren Bolster, Skibr Mag

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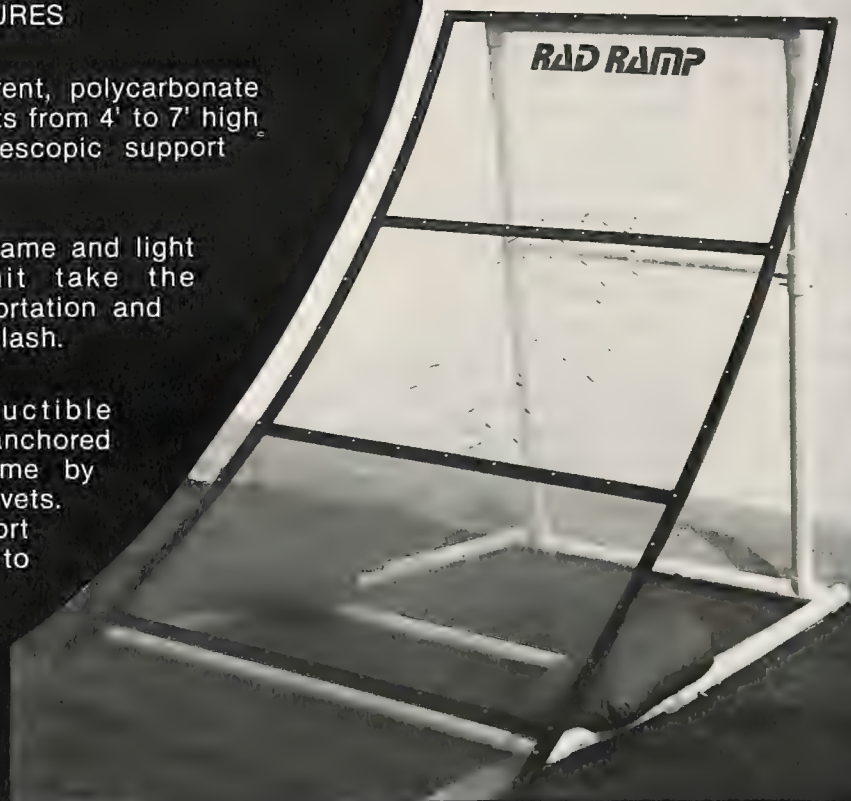
The unique fold-up frame and light weight of the unit take the hassle out of transportation and storage. Sets up in a flash.

Durable

Virtually indestructible polycarbonate face is anchored to welded steel frame by heavy duty aircraft rivets. Sturdy P.V.C. support stand is impervious to weathering.

Versatile

Use it for demonstrations, shows or promotions. Put a couple in your skate-park freestyle area. Thanks to RAD RAMP's modular design, you can bolt the units together to form a whale of a wall. Or just set one up in the driveway or on the patio and dig it!



Photos by Leslie Smith

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- ☐ \$150. RAD RAMP KIT MODEL K8 (shipping weight 90 lbs.)
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This is the very same frame used on the basic RAD RAMP, but it comes to you without the polycarbonate skating surface. Just assemble the frame and complete your ramp with a 4' x 8' sheet of plywood or whatever surface you prefer. The kit comes complete with welded steel frame, adjustable P.V.C. support stand, all essential hardware, and complete instructions.

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Make check payable to: RAD RAMP, 769 Newton Way, Costa Mesa, CA 92627. (714) 631-2003

EQUIPMENT UPDATE

New designs for the new times are coming in from all over the globe, and the level of creative innovation and sophisticated technology is quite impressive. Whether you're a rank beginner or a seasoned pro, the following food for thought is offered to aid in the satisfaction of your mental munchies.

LAGUNA WOODY

Laguna Distributors has entered the skateboard market with a new solid ash board, 27" in length, featuring a contoured bottom and two strips of skid tape on the deck. Roadmaster wheels (in either red or bright orange) and Kilian sealed bearings as well as a 1/4" truck pad are included. Ampul trucks complete the system. At a suggested retail price of \$24.95, this skateboard system is a good, inexpensive option. Out-of-state residents can use the toll-free order line by dialing 1-800-854-0177; Californians should write Laguna Distributors, Inc., 27601 Forbes Rd. #24, Laguna Niguel, CA 92677 for further information.

LANDJAMMER BOARDS

Landjammer Skateboards has developed a double laminate deck available in 8" (full rocker) or 7" (flat warptail) widths. These natural mahogany and ash boards weigh just over 2 lbs. and come in lengths of 27" and 29". A hard, scuff-resistant finish is also available. Contact Landjammer at 3765 Sheridan Avenue, Miami Beach, FL 33140 or call (305) 532-4646.

BLIZZARD SKATEBOARDS

The Blizzard line of skateboards has been developed by Blizzard Ski, one of the three largest ski manufacturers in Austria. This line has been on the market in Europe for two years, the slalom model winning the European championship in 1976. Blizzard boards have also won major downhill and slalom events in England and France. Finally, with such success abroad, Blizzard has introduced these boards to the American market for 1978. The Blizzard fiberglass sandwich design (used in 30% of European ski construction) has a polyurethane foam core between two layers of epoxy-based fiberglass. The surface of the skateboard is identical to the art used on the Blizzard ski line with the addition of a transparent anti-skid preparation in the final lacquer. The foam core has a completely even molecular structure, giving the board 100% even stiffness or flex. The wear-and-tear properties are similar to other famous brands of fiberglass sandwich construction except that the board will not split (since there are no wood grains to weaken the structural integrity of the fi-

berglass). Available presently are a 27" Superslalom and 24" and 28" freestyle models. The 28" kicktail weighs just a fraction over 1 1/2 lbs. The Blizzard boards will be available at selected J.C. Penney stores mounted with the KJELL German precision truck and German Road Star® wheels. They will also be available for private labelling through other American distributors. For more details, contact Europa Skateboards Inc., 11 E. 36th St., New York, NY 10016, (212) 679-1993.

KJELL TRUCKS

The KJELL 182 is an all-around and slalom truck with a 182mm axle and the KJELL 140 is a 140mm axled freestyle truck. They weigh 10 oz. and 11 oz. respectively. These fast-action, lightweight German precision trucks have been developed and improved in Europe over the past two years and are just now available in the U.S.A. through J.C. Penney's. The aluminum used is the same as that developed for precision ski bindings—light and strong. These trucks are vacuum die cast, meaning that no air bubbles are left in the aluminum parts, avoiding the structural weakness which can be created by such bubbles. Europa Skateboards guarantees against breakage. The top rubber has a vulcanized washer, increasing the resilience by 22%. This also prevents the rubber from being eaten up by the washer as the bolt is tightened. The bolt itself is mounted for single-action adjustment; only the bolt head is exposed, protecting the bolt and lock nut inside the base plate. For more information, contact Europa Skateboards, Inc., at the address shown for Blizzard Skateboards (above).

60mm BONES

Bones Wheels fans will be glad to hear that this popular wheel is now available in a 60mm size. The new Bones are smaller and lighter (2 3/8" by 1 7/8", 4.2 oz.) than the standard 64mm model (2 1/2" x 2 1/4", 5.5 oz.). Designed specifically for the advanced slalom and pool rider, these new wheels feature the same fast, grippy, smooth formula for which the original Bones are famous. Incorporating the original Powell double-radial design, the new Bones offer an excellent combination of speed, traction and durability in a high-performance, lightweight wheel. Further information is available through Powell Corporation, 725 Union Avenue, Santa Barbara, CA 93101, (805) 963-0416.

TUF DOG GLOVES

Kirschner Gloves, Inc., of Wisconsin is introducing a new skateboard glove called the Tuf Dog, made of rugged golden pigskin with a foam padded palm

and reinforced thumb and finger tips. The back features a knuckle strap over black elastic mesh for cool, ventilated comfort. All seams are double stitched with nylon thread for strength. A strap closure provides adjustable fit. The Tuf Dog is made in sizes small, medium and large, retailing for \$12.95. For more information, contact Kirschner Gloves, Inc., Oconto, Wisconsin 54153, or call (414) 834-5233.

BELL BMX HELMET

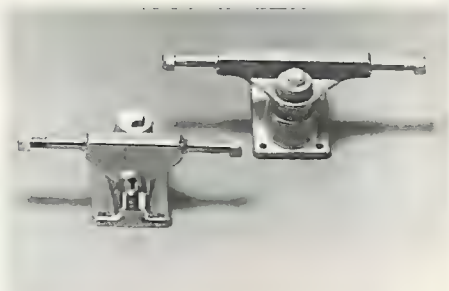
The combined efforts of Laguna Distributors and Bell Helmets have produced a new helmet for BMX. Using the same specifications as the Bell RT, the BMX passes all the rigid standards set up by various motorcycling agencies, providing heavy-duty protection particularly well suited to downhill use. This helmet is bright yellow with BMX decals on each side and a duckbill visor. For more details, contact Laguna Distributors at the same address given for the Laguna Skateboards (above).

BAIL-SAFE® BRAKE

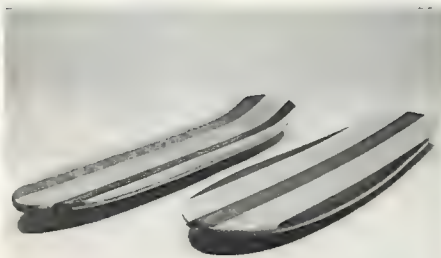
The new Bail-Safe braking system offers downhill and street skaters a stable deceleration that is quick and smooth. Made of strong, lightweight aircraft materials, the Bail-Safe brake can be removed in seconds (by removing three pins), allowing your board to become a safer high-speed cruiser while still retaining its more conventional capabilities. All bolts and hinges are AN quality (grade 8 and magnafluxed) and the aluminum is 6061-T6 or 5052-H32 specifications. The brakes are installed utilizing the rear bolts on the back truck and by drilling a hole over the kicktail. A replaceable brake pad is provided. New pads can be made from tire treads or purchased direct from Bail-Safe. The Mach-I (pictured) offers 10.5 square inches of brake surface for riders under 200 lbs. With the addition of this system, it is now possible to enter the dreaded wobble-zone and return unscathed to tune it out; the added control is also useful in street skating/traffic situations, making your skate a more complete and sophisticated mode of transportation. Bail-Safe also makes custom brakes for speed competition. Write Bail-Safe, P.O. Box 6067, Santa Barbara, CA 93111, for more information.

SKATE PARK GUIDE BOOK

Wil Rutland of Third Eye Press is publishing a book called THE GUIDE TO WESTERN SKATEBOARD PARKS. 34 parks are covered in the 176 page guide, including maps and directions, membership and admission fee listings, photography by Sims, Ruiz, Malvino and Casimus and discount coupons to various



KJELL TRUCKS



LANDJAMMER SKATEBOARDS



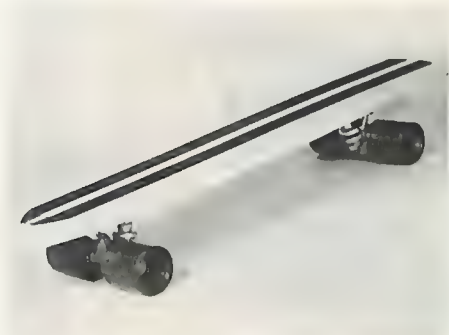
TUF DOG GLOVES



LAGUNA BMX HELMET



BLIZZARD BOARDS



LAGUNA WOOD BOARD



BAIL-SAFE® BRAKE



60mm BONES



TRACKER HAFPIPE®



SKATEBOARDER POSTER DISPLAY

skate parks and retail outlets worth over \$10.00. Future plans provide for a Guide to Eastern Skateboard Parks to be released later this Summer, as well as an up-dated second Western edition in the Fall. Retail price of the guide is \$3.95. Contact Third Eye Press, 4186 Sorrento Valley Blvd. # B, San Diego, CA 92121, (714) 452-7230.

TRACKER HAFPIPE® RAMP

If you don't have your own ramp and don't want to buy or build one, Tracker Designs Limited is making their new Haf-

pipe ramp available. Built with a welded steel frame, the Hafpipe features clear Lexan sheeting, wooden coping and a wood and rubber board stop. The portable ramp folds for travel and spreads to 16' in diameter and a full 16' width. This ramp offers a strong, high performance ride to skaters and a radical visual experience to the audience. Traveling on its own trailer, the Tracker Hafpipe can be set up on nearly any flat surface in about five minutes. All inquiries should be directed to Tracker Trucks, P.O. Box 398, Cardiff, CA 92007, (714) 453-1834.

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Be on the lookout for the SKATEBOARDER poster display unit featuring all your favorite radical shots. The display unit measures 24" by 24" by 61½" (assembled) and carries 72 posters from the dynamic pages of SKATEBOARDER, SURFER and POWDER Magazines. Retailers can obtain more information by contacting the Products Division of Surfer Publications, P.O. Box 1028, Dana Point, CA 92629, (714) 493-7873.



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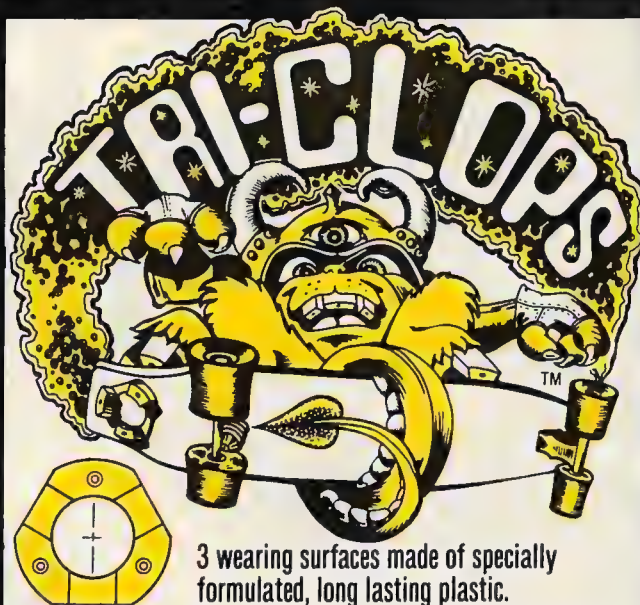


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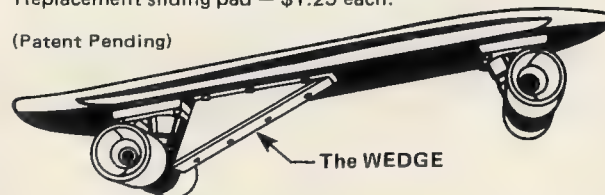
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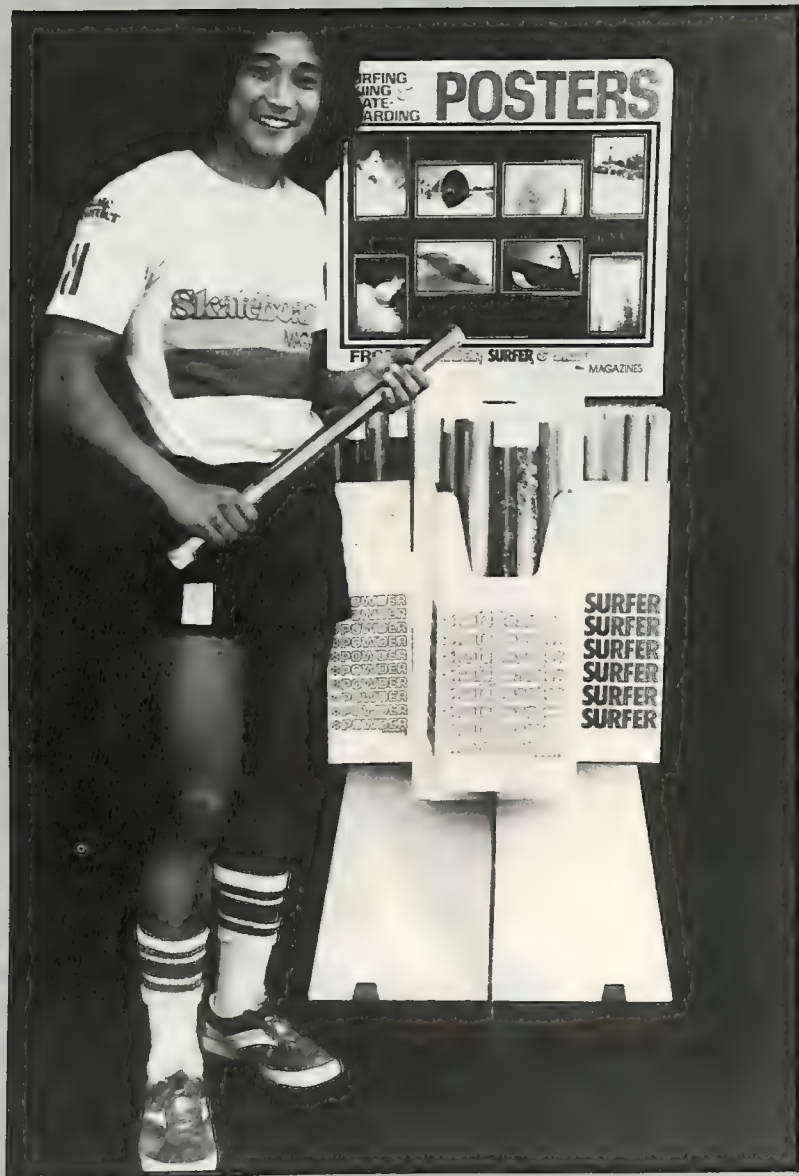
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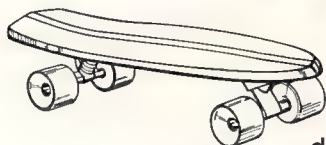
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OFF THE WALL

EAT IT DEPT.

Imagine our surprise when reading about the latest fad D.C. diet in our favorite newspaper, the *Washington Post*. According to the article, it seems that "all refer to SKATEBOARDER Magazine as the 'bible.' If it says to eat wheels, then we will. There are a lot of second-rate magazines around about skateboarding but they're garbage." The article goes on to document the exploits of Capital skaters, Danny Hawke, Ron Fitzgerald, Mark Sullivan and Rick Knowth, on their ramp dubbed "the monster." One can only guess what the monster eats. In examining this incredible piece of journalism, it's helpful to remember that the Post first broke the Watergate scandal.

Diplomatically speaking, who could forget Christopher Duncan of Honolulu who became the first to negotiate the Great Wall of China on a skateboard? Duncan's only comment was to describe the affair as a "bumpy experience."

Then, not so diplomatically speaking, there was Uncle Bob Skoldberg's appearance on the Dinah Shore Show. Bob, known for his ultra-chic cool in pressured situations, outdid himself in his public appearance before Dinah, Lance Kerwin, Leo Sayer, Vivid Man, Mike Weed, Fred Astaire and 20 million or so t.v. viewers. After aptly describing Weed's ferociously fast foot work, Bob looked up at dance master Astaire (who was obviously totally blown away by it all). Then, without batting an eye, Skobie began a run down on the fine points of skate safety, ending his discourse with a couple of offhand comments about broken wrists. By this time, Mr. Astaire was good-naturedly shielding his once skate-broken limb and wondering what Bob was up to. At this point, Skoldberg, with a straight face, handed Fred his complimentary wrist guards and

welcomed him to the club. Astaire was speechless, presumably with gratitude.

CELLULOID HEROES DEPT.

Hal Jepson's been getting rave reviews lately for his documentary short on SURF PUNKS, America's newest new wave band. Hal reportedly used the abilities of his entire entourage in gathering evidence at one of the Punks' death-defying performances live at Zuma Beach (all apologies to Neil Young). The footage features the anti-social antics of Dick Damage, Dribbling Dan and the rest of the punks singing such serendipic refrains as "It's our beach, they're our chicks, they're our waves, so go home." Now, in order to get this in correct cultural perspective, consider that the group's guiding light and producer is the multi-gold and platinum record holder, Dennis Dragon.

In their usual inimitable style, filmmen, Chris Carmichael and Pat Darrin, took care of an interviewer from US Magazine the other day. After escorting this intrepid newsperson through their filmworks and treating him to a screening of portions of their upcoming film, the pair decided to graphically demonstrate what skating is all about. To do this, they suited the news fellow up in the appropriate safety gear and they released him onto the 35 + m.p.h. gravity flow of their favorite "after dinner" hill. The reporter—who was unprepared for all of this—made it to the bottom and thanked the boys profusely. Wiser in the affairs of skate, the gent returned to his New York headquarters with his typed request for hazardous duty pay.

Greg Huglin and "Free Ride's" Bill Delaney have been shooting lately with Tom Sims and a few of his crew. Preliminary reports tell of Sims pulling off some very insane moves before the cameras. No answer yet on whether or not the filmsters will accompany Bwana Tom on his safari to Africa in search of an 18' Python for his next snake ad. Keep tuned in for the slithering follow-up.

Ellen Oneal and Tony Alva patiently signed autographs for a few hours at the L.A. premiere of Universal's "Skateboard." Ellen signed so long that she missed the screening, causing her to show up in San Diego at the Roxy Theatre a couple of nights later seeking admission. After the manager graciously granted the starlet free entry, guess who followed? Only a few of her friends, including Steve Cathey, Michael Williams, Glen E. Friedman, Layne Oaks, Marty Schaub, Brad Bowman, Mike "Bucky" Robinson, Arthur Vieccio, etc. Things quite understandably were rowdy at the Roxy.

CASUALTIES DEPT.

While visiting a bit too long with Ron Larsen in his studio on Sunset, entrepreneur extraordinaire Dick Graham's car was towed away for overtime parking. It appears that they play rough up there in Hollywood.

Known for his "get the picture at all costs" philosophy, staffman, Jim Goodrich, has been going to extreme lengths lately. While on assignment at the California Jam rock concert, Jim was accosted by several large menacing motorcycle riders who demanded Goodrich's coveted backstage pass. Our man related that he was working and that he needed the access more than they did. The bikers couldn't relate and Jim gained a noticeable gash on his scalp. However, according to Jim, "You shoulda seen the other guys." Anyway, he still has the pass; but what's really scary is the tale he related concerning what he terms "a real harrowing experience." There our shooting star was at Knott's Berry Farm Goodtime Theatre to cover the Pepsi Team in yet another demo when, unfortunately, several hundred teenage girls "recognized" him and demanded kisses and autographs (in that order). Things were so hectic that Goodrich says, "I couldn't even shoot!" Oh, poor, poor pitiful me. Jim figures that the lasses thought he was Paul Hoffman. Hoffman figures that "they thought Jim was Tony De Franco; after all, they know who I am."

The following Skate Tips have been scratched from the SKATEBOARDER assignment board:

"How to improve your after-sessions pinball" by Mike Taxi McCoy.

"How to choose your new car after you strike it rich" by Gregg Ayres.

"How to manage your money" by Mike Weed.

"How to skate all night and still pass your college chemistry tests" by Doug Schneider.

"How to choose a new team" by Bobby Piercy.

"How to have your hair appropriately styled" by Rodney Jesse.

BITS AND PIECES DEPT.

John O'Malley's been hard at work lately, including doing an interview with Bill Bahne. Conducted in Bahne's home where drop-ins included Stephen Stills, Bruce Logan, Steve Smith, Mike Doyle and Jerry Jeff Walker, the lines in this document are said to be quite revealing.

Back from the United Kingdom are Bobby Piercy and Jerry Valdez. Piercy, who left the continent to escape the notoriety heaped upon him after the Paris release of a French t.v. commercial for Perrier Mineral Water, was sighted drinking quite another health tonic at the Beverly Hilton Hotel. Bobby's company included Jerry, Maddog, Christopher Clayton Wright, Kent Senatore, Billy Yuron and a 1948 Rolls Royce Phantom.

Gary Coccaro had \$600 in hard-earned cash snagged en flight on the way home from Arizona. The Kingfish welcomes any and all leads and promises that retribution will be swift and sure.

Mike Gordon, head research and development man at Gordon Plastics, is involved with some new processes

which observers feel may prove to be revolutionary.

Steve Cathey recovered 80 stolen rare white Yo Yo wheels taken from his truck. Imagine the thief's surprise to return from his dastardly mission only to discover Steve sitting in the little criminal's own living room!

It was nice to see Stan Sharpe at the Hester Pro Bowl with a SKATEBOARDER Mag sticker on his camera case. Better late than never, Stan.

Stacy Peralta, Ellen Oneal, Pedro Ramirez, Chris Strole and Tom Inouye landed in Mexico City to open High Flite's long-awaited number one park.

French LUI Magazine has several interesting photos of celebrities skating. These purportedly authentic visual realizations show the Pope in a committed cruise and President Jimmy in knee pads. If you can get one, pick it up. A genuine collector's item, for sure.

Congrats to Bruce Logan for his strong showing in the Florida Pro. Bruce has been in serious training lately and was even seen running with his dad. Witnesses relate that the senior Logan is even looser than Bruce. Can the Logan success be the indicator of a new trend in training? Recent converts to the team training concept are racers Tommy Ryan and Kim Cespedes. Pro Bob Biniak is so serious over his workouts that he's even traded in his BMW on a new red Cadillac Eldorado convertible. (The lack of a top makes it easier for Bob to get his golf clubs out.)

Is there any truth to the rumor that Ellen Oneal bleached her already blonde locks even blonder for \$200 in a foreign beer commercial? Only her hairdresser knows for sure.

Henry Hester promises a stick-em-up award for the highest placement of a sticker in the Upland pipe in his upcoming Bowl Bash. All that excess adhesive could make for some rather sticky fingers, but it will only help the winner to hold on to that cash prize.

COMPETITION DEPT.

The I.S.A. has notified us that the Oceanside Pro/Am Open Freestyle Competition is scheduled for the weekends of June 17-18 (amateur) and 24-25 (professional). Contestants will be judged on a 1-10 point scale for a 2-3 minute routine, taking into account style, degree of difficulty and fluidity in various types of freestyle performance (gymnastics, footwork, balance, rotational and aerial maneuvers). The registration fee is \$7.50 for amateurs and \$25 for pros—but register soon: a \$10 penalty will be charged for late entries. Contact the I.S.A. at (714) 646-0258 or John Dean, Special Events Coordinator for the City of Oceanside, at (714) 433-9000 ext. 290 to register.

MS. STEAK'S DEPT.

Steak has struck—again! In our March



This month's flaming foto

issue, pg. 58, Randy Smith, the Coloradical skater, was ms.-identified as Randy Clarke. In April, she pulled the same trick again, calling John Walker Scott Hostert on pg. 87. Also in that issue, Steak ms.-informed readers on pg. 61 that Gregg Ayres was skating the Mt. Baldy Pipeline when, in fact, that photo was shot in the desert pipes. Finally, while the Skate Safe for April concerned stopping, the contents page listing indicated a word about truck tuning. Hope this will unravel some of the confusion! Keep an eye out for Steak-type sabotage in future issues... she's still on the loose.

TERROR ON THE TRAIL DEPT.

Take 260,000 people, the Ontario Motor Speedway, Bob Welch, Mahogany Rush, Santana, Aerosmith, Ted Nugent, Don E. Branker, The Firestone Welding Company's 18' Banzai Half Pipe, the California Freeformer Team, Kevin Anderson, Bill Andrews, Tim Oneal . . . and put them all together. Now add Tony Alva, walking Ted Nugent's pet wolverine (a creature so fierce that a maddog is the only life force that could possibly handle it), Frazier Smith selling bleeding heart t-shirts that say, "hurt yourself," Skip Engblom disguised as a Speedway security guard and Laura Thornhill dressed in

satin. Put it all together and what do you get? Well, we don't know and we were there! Sufficient explanation is that it was the world's biggest rock concert or something to that effect. Everyone who was there had their torch in hand. Particularly impressive performances were given by Ty, Brian, Mark and Curt plus new teammate, Laura. The Worm wiggled to the max and Frazier christened it Cal Scam II.

UNCLAIMED PRIZES DEPT.

Joe Daniels of Charlotte, North Carolina, was the first of the 450 persons correctly identifying our funny foto of Jeff Ruiz atop his chopper. For his efforts, Joe wins a SKATEBOARDER back pack. An interesting aspect of our Ruiz feedback is that over one third of the entries were from girls who all claimed to know Jeff personally. (It must get crowded on the back of that bike!) For this month's funny installment, examine carefully the flaming foto on this page. First to correctly i.d. the man in the hot spot wins our usual prize. So send your guesses on picture postcards, please (we got some very nice ones last time, thank you all) . . . and remember, no questions asked, we promise to remain discreet and protect the identities of all informants.



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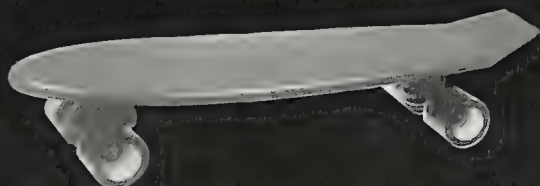
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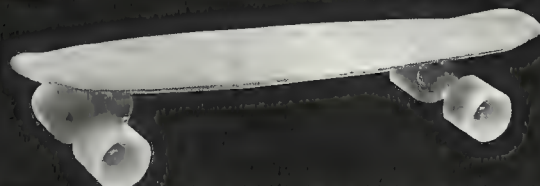
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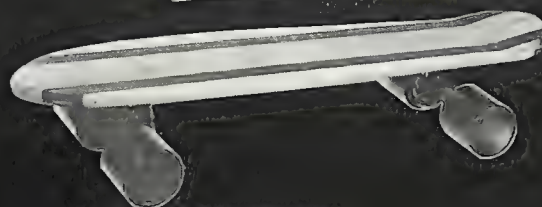
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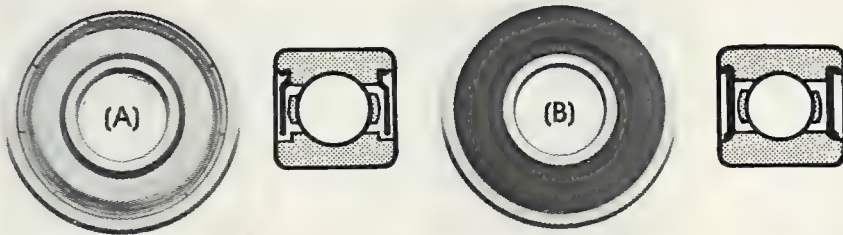
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Bearing (A) photographed and diagramed above is what everyone-calls a metal shielded bearing (608-ZZ). The advantage of this bearing is that your initial kick-off is faster with less drag, also the bearing lets your wheels spin longer and more freely.

Bearing (B) is a sealed bearing (608-2RS) with two "Buna N contact seals" for which IKS is famous. True, it's harder to kick-off, but once you're going, there is no real difference in ride as the heat build up creates a sweat which the seal rides on.

The life expectancy of a shielded bearing is considerably less than that of a sealed bearing. The reason for this is that the shielded bearing was designed to work in an absolute dust free environment, whereas the sealed bearing was designed to work in a dusty environment. Which of the above do you use? How long would you like to skate on your bearings without the cost of replacing them? The answer is obvious.

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Gunnar Haugo cruising Spring Valley Photo courtesy of Date Bowl Locals



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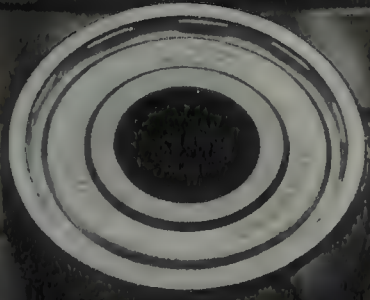
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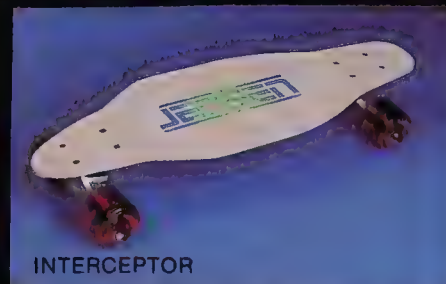
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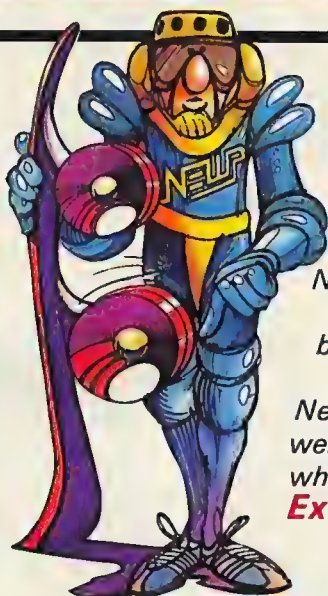
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4	39.50 ea.		16D	7.95 ea.		25A	9.95 ea.	
5	36.50 ea.		17A	5.95 ea.		25B	8.50 ea.	
6	21.50 ea.		17B	5.25 ea.		25C	6.50 ea.	
7	15.50 ea.		17C	5.95 ea.		26A	6.95 ea.	
8A	16.95 ea.		17D	5.75 ea.		26B	8.95 ea.	
8B	16.95 ea.		18A	5.50 ea.		26C	5.95 ea.	
9A	27.50 ea.		18B	6.95 ea.		27A	.45 ea.	
9B	27.50 ea.		18C	5.30 ea.		27B	6.50 (6 Pak)	
10	4.25 ea.		18D	7.45 ea.				
11A	6.25 ea.		19A	4.50 ea.				
11B	6.50 ea.		19B	4.25 ea.				
11C	6.75 ea.		19C	4.95 ea.				
12A	7.25 ea.		19D	5.25 ea.				
12B	6.50 ea.		20A	5.25 ea.				
12C	6.35 ea.		20B	6.50 ea.				
12D	4.50 ea.		20C	4.50 ea.				
13A	6.50 ea.		21	47.50 ea.				
13B	6.95 ea.		22A	6.95 ea.				
14A	5.95 ea.		22B	4.50 ea.				
14B	6.50 ea.		22C	6.25 ea.				
14C	6.95 ea.		23A	7.50 ea.				

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(Shown in 27B) with purchase of complete skateboard—2 trucks, 4 wheels, 2 pads and blank. One 6 Pak per customer.

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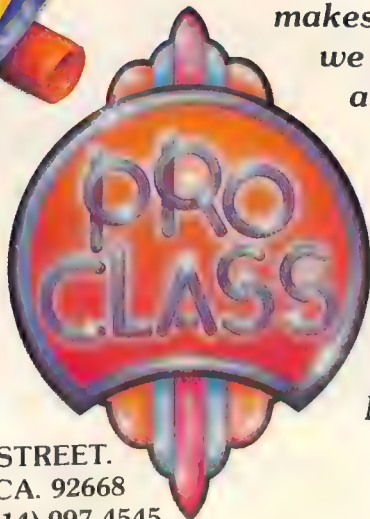
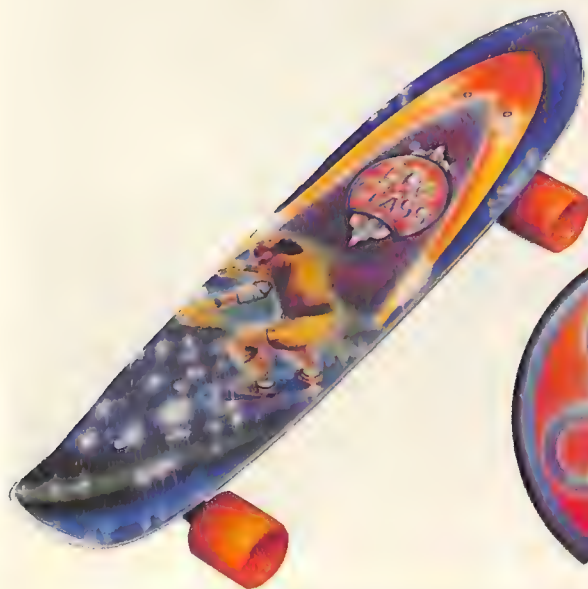
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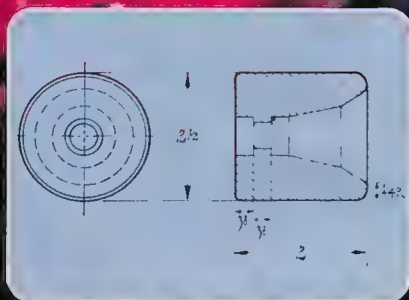


Doug Schneider, performing one of the most radical maneuvers we've ever seen—a "Roll Out"—on the Spring Valley pool's vertical. Sequence: W.B.

The Top Of The Pile.



When it comes to the mountain of skateboard wheel manufactures, *MK* is at the top. And a lot of others will agree with us. Many of the leading distributors of wheels in the United States are using *MK* wheels.



We not only make an incredible amount of wheels, (over a million a month and we can handle much more!), but we also make one of the finest all around quality wheels on the market. From the initial design and

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PSP-5
RISER
PADS
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PSP-7
SCOTCH
TRED
30" LONG,
4" WIDE

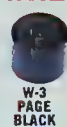
WHEELS



W-1
SIMS
COMP.



W-2A
FREE FORMER
SKATEPARK
PRO



W-3
PAGE
BLACK
GOLD



W-4
ROAD
RIDER #4



W-5A
SIMS
SNAKE*



W-6
TUNNEL
ROCK



W-7
G&S
YO-YO PRO.



W-8
SIMS
COMP
II*

TRUCKS



T-10
FREE FORMER
FREESTYLE
PRO



T-11
FREE FORMER
SKATEPARK
PRO



T-12
FREE FORMER
COMPETITION
PRO



T-20
HALF-TRACKER



T-21
MID-TRACKER



T-22
FULL-TRACKER



T-30
ACS 500



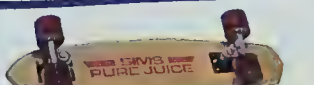
T-31
ACS 500 B/S



T-32
ACS 651 B/G



FB-4A G&S (PERALTA) 27" OR 29",
ACS 651 B&G, TUNNEL ROCK



FB-8 SIMS 27", BENNETT PRO, SIMS COMPS.



FB-12A TUNNEL 28", MID-TRACKER,
TUNNEL ROCK



BLANKS



FB-1 TY PAGE 27", FREE FORMER
FREESTYLE PRO TRUCKS PAGE BLACK GOLD



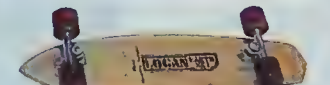
FB-2A FREE FORMER 24" KICKTAIL



FB-3 SIMS 25", ACS 500 B&S, SIMS COMPS.



FB-5A FREE FORMER PRO 27", FREE FORMER
FREESTYLE PRO TRUCKS, FREE FORMER
SKATEPARK PRO



FB-6A LOGAN 29", FULL TRACKER,
SIMS COMPS.



FB-7A FREE FORMER PRO II, MID-TRACKER,
SIMS COMP II



FB-9 G&S FIBREFLEX 27", FULL TRACKER,
SIMS COMPS.



FB-10A SIMS TAPERKICK 27", BENNETT
PRO, SIMS COMP II



FB-11 LOGAN 27", HALF TRACKER,
ROAD RIDER #4



FB-13 G&S (PERALTA WARP II) 27",
ACS 580 B&G, YO-YO PRO.



FB-14 TY PAGE 27", FREE FORMER
COMPETITION, TUNNEL ROCK



FB-15 TUNNEL 26" OR 28", ACS 500 B&S,
YO-YO PRO.

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Signature _____

QTY.	MODEL	PRICE	TOTAL	QTY.	MODEL	PRICE	TOTAL	QTY.	MODEL	PRICE	TOTAL	QTY.	MODEL	PRICE	TOTAL
	W-1	@ 6.75 ea.			T-31	@ 5.25 ea.			B-4	@ 18.45			FB-3	@ 51.95	
	W-2A	@ 5.45 ea.			T-32	@ 7.45 ea.			B-4A	@ 17.95			FB-4A	@ 58.95	
	W-3	@ 6.75 ea.			PSP-0	@ 3.75 ea.			B-5	@ 18.95			FB-5A	@ 54.95	
	W-4	@ 6.45 ea.			PSP-1	@ 6.95			B-6	@ 21.95			FB-6A	@ 64.95	
	W-5A	@ 7.25 ea.			PSP-2	@ 7.95 pr.			B-6A	@ 19.95			FB-7A	@ 69.95	
	W-6	@ 6.45 ea.			PSP-3	@ 4.95 pr.			B-6B	@ 18.95			FB-8	@ 59.95	
	W-7	@ 6.45 ea.			PSP-4	@ 3.75			B-7	@ 23.95			FB-9	@ 69.95	
	W-8	@ 7.25 ea.			PSP-5	@ 1.60 pr.			B-8	@ 25.45			FB-10A	@ 77.95	
	T-10	@ 7.95 ea.			PSP-6	@ 4.95			B-9A	@ 17.45			FB-11	@ 63.95	
	T-11	@ 8.65 ea.			PSP-7	@ 1.75 30"			B-9B	@ 17.95			FB-12A	@ 62.95	
	T-12	@ 9.65 ea.			B-1	@ 17.45			B-10A	@ 23.95			FB-13	@ 62.95	
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	T-21	@ 10.45 ea.			B-2A	@ 32.95			B-10C	@ 25.45			FB-15	@ 51.95	
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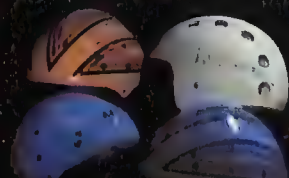


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Warp II, Bennett Pros, Krypt 65mm



Powerflex Ply Lazer Free, Powerflex 5's



Sims Super ply, Energy VI, Sims Comp II's



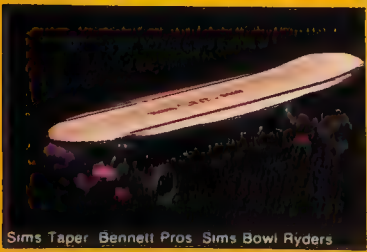
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Logan Biniak Mid Tracks, Krypt 65mm



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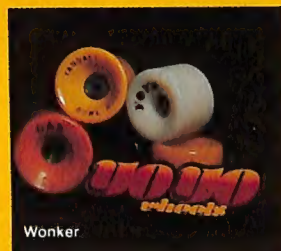
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